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ABSTRACT

This report of the Elk Grove Training and Development Center's Orff Music Program (ESEA Title 3) describes both the Center's activities and the purpose of the Orff method--to develop in the child all of the basic musical skills. Aspects of the program covered are (1) the Center's background and history, (2) its scope, services, and various activities, (3) its purposes in relation to both students and teachers, and (4) its evaluation, focusing on the training workshops and program development. Also included are a chronological overview of the program, some workshop materials, evaluation instruments and results, accounts by Carl Orff of the system, discussions of workshops held at the Center, a directory of consultants, and a bibliography on the Orff-Schulwerk method. [Not available in hard copy due to marginal legibility of original document.] (JM)

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for

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The writer would also like to thank the secretarial staff of the Training and Development Center who worked so hard to prepare the report for publication.

Special thanks is given to Ruth Hamm for the collection of the bibliography listings.

PREFACE

The music teacher functions as an artist - the medium is sound as transformed into a world of music. The Orff materials are his colors - the arrangements of them his forms and patterns. His selection of materials becomes his palette of sounds which he organizes into artistic musical constructions. These constructions are for the children to hear and reproduce through their own interaction with the materials, the teacher and each other.

The teacher's role is to help the children to manipulate the materials through performance and to achieve a diversity of artistic musical examples. The children will use the teacher's artistic arrangements of materials as models for the expression of their own musical creativity through improvisation and composition.

At the same time the teacher must select the materials for his palette that suit the interest and developmental levels of the children and "deliver" them to the children with techniques that are interesting, exciting and "electric".

For this kind of work the teacher must assume artistic attitudes and be himself totally involved in the intricate relationship of the Orff materials and the development of the childrens' musical abilities.

Needless to say it is difficult to get people to change and music teachers are no exception. Even some Orff expert clinicians do not accept "pure Orff" for use in the public schools and combine Orff with other more traditional methods and approaches. How difficult it is to get music teachers to put aside their music books, remnants from the age of topography and turn from mechanics to "electrics".

The greatest thrust in the Orff movement will come when the complete five book series "Music For Children" by Carl Orff is accepted and required as part of the regular undergraduate music education curriculum in the music training institutions. It is in the music colleges where the music student is still comparatively free to develop new approaches and techniques of teaching that the Orff method can be understood and practiced. It is here, in the music colleges and conservatories, that the future hope and success for mass dissemination of the Orff Schulwerk lies.

FOREWORD

This report, to some modern readers, might seem to be an anachronism, written as it is with words in the age of electricity. Documentation via topography is fast becoming passe. People are no longer impressed much with words. They want to see for themselves.

The most effective device we now have for visual documentation is the video-tape machine and in the future the more sophisticated documented reports will probably use this medium for communication in conjunction with the printed word. For instance, rather than say with words only, that the Orff method develops childrens' musical abilities to the point where they can sing one part, play a different melody on an instrument, and keep track of several other parts at the same time, the video-tape will show these things happening. Some video-tapes documenting various aspects of this report are available for viewing at Clearmont School in Elk Grove Village, Illinois. The reader is invited to come and view these tapes and/or visit demonstration classes in the Orff method.

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I. OVERVIEW OF THE PROGRAM

Orff Method "Music for Children"

Activities

a) Demonstration facilities included K-3 classes (one of each). Classes met twice weekly for 25-30 minute periods. Classes were heterogenously grouped. These classes demonstrated the first, second and third year's work with the Orff materials. Visitors observed classes Mondays and Thursdays from 8:30 - 11:15. Packets of information on Orff music included descriptions, workshop materials and brochure and were available to all visitors. (See Appendix B)

b) Training services included:

1) Model program coordinator was available for K-3 demonstrations for adult-learners with their classes in their home school setting. The adult learner was a music teacher. Usually there were from 3 to 5 or more music teachers in a workshop. These teachers and the Orff coordinator selected a host school in their area and worked with classes from that school. For detailed descriptions see: pp. 23, 24 and 25.

2) Team-teaching was with adult learners for 8-10 weeks, 1/2 day weekly with a concentration upon the application of Orff materials and techniques of teaching. Feedback discussions were also built into the workshop sessions.

c) Consulting services included anything from a half-hour consultation with an adult learner for the purpose of solving a specific problem to a comprehensive two-day visit with teachers for the purpose of setting up a complete Orff program. Consultant services were open

to anyone and were offered on the basis of the individual needs of the adult learners involved in an Orff program or interested in setting up an Orff program.

d) Seminar Services - The Orff Training Program has no regularly scheduled seminar services. However, occasionally groups of 6 - 8 teachers requested a seminar-type informal workshop.

e) Released time was available for adult learners who had not only shown interest in working with the Orff materials and had committed themselves to learning how to use the Orff materials, but who were engaged in setting-up an Orff program in their schools.

Released time was available to these adult learners for the following purposes:

1) Visitation to Model Program Demonstration Classes.

2) Visitation to Orff Programs in neighboring schools and school districts.

3) Participation in Orff Workshops with other adult learners.

<u>Personnel</u>

a) Producers

1) Full-time Orff Coordinator: Jacques Schneider

2) Half-time secretary: Marge Mielenz

3) Evaluation team member for consultant service and evaluation: Dr. Rafael Lewy

b) Consumers

1) The main consumers were full-time music teachers

2) Classroom teachers

3) Others, such as Fine-Arts teachers, teachers of the deaf, Montessori teachers

Location

The Model Program demonstrated at Clearmont School, District #59, Elk Grove Village, Illinois, in the music room. Inquiries regarding visitation were directed to Jacques Schneider, Program Coordinator, Telephone No. 437-1000 - Area Code - (312)

Recommendations as a Model Program

The Orff method is an innovation in the music education field. It encompasses the traditional musical and cultural values, but in a new setting that permits the individual to develop in all the areas of basic musical skills: singing, listening, playing, body rhythms and instruments, improvisation and reading music.

The Orff method is not concerned with a program of passive listening nor with the teaching of musical facts or theory. It is concerned with a real development of the child's musical senses and with the total involvement of the student in his experiences with music.

The child's natural inclination to play, to imitate and repeat and his drive for success are fed with elemental materials easily within his reach. Short speech patterns are spoken in rhythm. Echo clapping and other body rhythms are imitated and repeated. Simple, then more complicated melodies are sung and played upon mallet-played instruments such as xylophones and glockenspiels. Entire compositions are constructed with instruments providing an enrichment and ornamentation to songs, while the texts of the songs are dramatized in pantomine.

The child finds himself in a new world of sound and movement. He is the 'center of attraction' . . . his aural sense acts as a magnet, pulling together four or six or eight distinct musical ideas, actively combined to produce a musical composition.

His individual initiative is awakened by his desire to play with all these materials, to be challenged and to achieve success.

The musical materials are of an elemental nature and can be manipulated by the student with ease though combinations of materials or mastery of their use does take some practice. Yet the development of the students

abilities that enable him to manipulate or master the musical materials takes place in a sphere of time that allows the student to actually observe and be aware of his own development. This is one of the greatest sources of satisfaction to the child and accounts for his increasing total involvement, interest and motivation.

The Orff approach is elemental. Imitation and repetition are the moving forces whereby the musical materials are assimilated by the children, then used to create and recreate new musical structures. For example, song #8 in Book 1, 'Lucy Locket' is a song with seven different melodic and rhythmic ideas played concurrently within the 16 bar composition, complete with an introduction and ending. As the child sings the song he listens to all of the instruments and becomes accustomed to hearing how the various 'parts' are fitted together to make the 'whole' composition.

The Orff method is programmed to move from the simple to the complex. The materials are leveled according to difficulty and can be used concurrently so that each child may develop at his own rate and participate on the basis of what materials and techniques he, as an individual has assimilated.

The use of the Orff materials make individualized learning possible. With the assimilation of materials given to the student in class he is able, through repetition, to proceed on his own, constructing larger structures from a combination of the simpler patterns he has assimilated. This is done with rhythmic patterns, melodies that are sung and melodic patterns played on instruments.

When small groups of students get together (2-6) they teach each other the patterns and melodies they have learned, making possible greater individualized learning.

The materials given to the students in class by the teacher enables each child to use the materials while he experiments with creating new patterns through improvisation.

His direction is self-imposed as he combines the materials he and his classmates have learned in order to express himself musically. Some individuals have a greater capacity to assimilate materials. They improvise or arrange their materials in more complex or meaningful ideas. However, those individuals with less talent can progress at their own rate because the process or approach is the same for them as it is for the individuals who have more talent or capacity to assimilate materials.

II - RATIONALE

Background and History

The writing of the "Schulwerk" was first begun by Carl Orff in the 1920's and 1930's at the Guenther Schule for dancing and gymnastics in Munich. The first edition appeared in the early 1930's, but the books we know of as "Music For Children" were not actually written until the late 1940's with the cooperation of Orff's student and associate Gunild Keetman. The five books were published between 1950 and 1954. Please read "The Schulwerk--Its Origins and Aims", a reprint of a speech given by Carl Orff at Toronto in 1962. See Appendix B

The Orff method was introduced into Canada by Doreen Hall (who studied with Orff in Germany) sometime around the late 1950's. From Toronto the method trickled slowly into the United States in the 1960's and is now used (though sparsely) in schools all over the United States. It is now also known internationally with translations in Japanese, English (British), English (Hall version), Spanish, and Portugese, Swedish, French, Belgium, et al. Interest in the United States has mushroomed from 1966-1969 and workshops have been conducted at many major universities and conservatories such as Ball State, Michigan, Northwestern, DePaul, Eastman School of Music, Univ. of So. California, etc., but mostly on a graduate level during the summer season.

The writer of this report first became familiar with the Orff method by chance (1962) while looking through choral music. The name of Orff was well known; he was an internationally known composer. After looking through the materials of all five books the writer was greatly impressed with the musical quality, but decided the method could be used effectively only with small, specially selected groups. Since the writer was involved

with teaching general music to masses of children in large class groups it was thought that the method would be impractical to use in public school music classes. However, during the next month or so, rhythms and melodies that were seen and heard when glancing through the materials came back to mind, and strongly enough so that the writer brought a set of the Orff books and started to use the Orff material with his music classes in 1962. Shortly after that the writer saw an Orff demonstration given by Doreen Hall.

The writer then continued to do experimental work with the Orff materials from the first grade through the eighth grade, as well as conducting some first and second grade pilot classes. As the work continued in this way for three years, the writer became more and more convinced that the method could work successfully on a mass level and that its greatest value lie in the application of its techniques and materials on the primary level 1-3. During this time, many of the problems that presented obstacles to using the method successfully on a mass level with all children, regardless of their ability, were solved. While involved in experiments and pilot studies in District 3, Elmhurst, Illinois, demonstrations for parents, music teachers, administrators, churches and college students were presented by this writer. After three years of Orff work in Elmhurst, the writer accepted a position in District 59, Elk Grove, Illinois. The position of music teacher at Clearmont School and High Ridge Knolls School in District 59 made it possible for the writer to use the Orff method with primary (K-3) classes much more extensively than in the past. During this period of two years the writer continued to work out methods of presentation, organizational plans and techniques of teaching that made it possible to use the Orff method successfully.

Supporting Documentation and Research in the Area Adult Learners

For the most part there has been very little written on results achieved in public schools with the Orff method. Occasionally articles were and continue to be written giving descriptions of the method . . . in the main - short articles limited in the scope - some of these articles have appeared in the music journals and magazines, some in the Lyons Music News, published by Lyons Band Instrument Co., Chicago. More descriptions are to be found in the Orff Year Books published by Schott, London, by Doreen Hall in the introduction of the Orff Teachers Manual and Arnold Walter in the introduction to Book I (Hall edition). Special Orff projects have been carried on in such places as Bellflower, California - Memphis, Tenn. - Elk Grove Village, Illinois, and Northfield, Illinois. . perhaps some genuine research study papers will be forthcoming. As far as research findings or definitive studies are concerned little or nothing has been done.*

The Training and Development Center Orff Program has been unique inasmuch as it was the only one of its kind in the United States. Our unique services included demonstrations and team teaching with adult learnings at their school, with their students for extended periods. Our program has been comprehensive and has offered consultant services on virtually any problem concerning the setting-up and continuation of a successful Orff program.

Workshops have often fallen short of preparing adult learners to put the Orff method into operation successfully. Workshop sessions given at Universities have usually been too comprehensive (covering materials from all five books) for the amount of time spent at the workshops.

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* See Appendix E for Bibliography for additional readings. (Most of the Bibliography pertains to theoretical and experimental aspects, the latter being of descriptive nature. To the best of this author's knowledge only one imperical study has been produced - Bellflower, Calif. E.S.E.A. Project Report. Because of the recency of its publication the document was not available to the author while writing this report.)

Our training program has concentrated upon the basic materials and techniques used in the first year with Book I. This is the basis for success with the more complex materials in the second, third, fourth and fifth books.

Workshop situations were usually not practical from the standpoint of solving problems that arise when actually working with children. Our program offered an immediate on the spot setting-up of an Orff Program while the adult-learner taught and trained at the same time.

For a successful Orff Program it is essential for the program to move ahead swiftly and smoothly in its first weeks. This was made possible with the team-teaching approach involving the coordinator and adult-learner.

Theoretical Background

In the history of music education methods, materials and programs have been developed in specific areas of music such as instrumental playing, singing, music appreciation, etc. In general, music classes attempts have been made to integrate these areas, but have mostly resulted in organizing activities based upon the learning of facts about music, "exposure" to various forms and styles of music or performance of finished works of music. Any relationship of materials to a development of the student's musical abilities has been incidental and musical development that has come out of such approaches has been accidental or due to innate musical talents of children. Teachers have looked for ways to capture the musical interest of students, but have often found it necessary to "force feed" their students. Results have often shown a definite lack of musical development in children and at the same time a declining interest in the higher forms of music. On a mass level popular music (though good in its own way) has won out over the higher forms of art-music. Appreciation of the greatest musical achievements of music has usually been brought about

through private study and home environments, but not through the experiences offered in the public schools. Much of the interest shown in symphonic and serious music by the public at large may have been due not to genuine interest, but to a willingness to follow expected patterns of social thought and to be interested in the ideas or activities that are thought to be acceptable.

There has always been a need for a general classroom music program that would totally involve the individual student, that would be economical from the standpoint of making use of all materials presented, and relating all the musical activities to the child's on-going continued musical development.

Never before in the annals of music education has there been a "method" complete with materials and techniques that would make it possible for children to develop their musical abilities concurrently in all of the major areas of musical activity. Never before has musical material been organized in one method so completely appropriate to the child's developmental needs and interest levels so as to involve the child totally on a continuing basis and at the same time completely related to a true development of the child's musical abilities.

There are several interpretations of how the Orff method "Music For Children" should be used. Most of the leaders or exponents of any one school of thought have tended to hold exclusively to their own interpretation. This has resulted in controversies, contradictions and general disagreement between the leading exponents of Orff music in the United States, Canada and Europe.

One school of thought regards the Orff work as a philosophy+approach rather than a method and substitutes "American" material for the original German material though the quality of the new material is musically inferior

to the original German or the Canadian adaptation by Doreen Hall (Books I - V, B. Schott). This school departs from the pedogogical set-up of the original Orff material, bypassing the importance of staying with the pentatonic material in the first year's work. This school also minimizes the importance of "practice" with Orff instruments and a gradual development of technique through practice.

Another school of thought regards the Orff material as "models" or examples upon which local, national or regional music should be patterned. In this school all the musical examples are expected to be developed by the students themselves. The Orff materials in the books are not to be performed by the students. Order and structure are expected to evolve mainly from the creative efforts of the children. A development of musical skills within any kind of formal structure that is teacher orientated ranks low in priority with teachers of this school. The important idea in this school of thought is the creative process used, and this takes precedence over any other aspect of musical experience or training.

This school also believes that the Orff work can in this way be taught by classroom teachers rather than music teachers, although workshops and consulting with Orff specialists are a necessary part of a training program.

A third school of thought departs even further from the original Orff books and supports an adaptation of Orff techniques and materials to the "traditional" music book series and classroom procedures giving little, if any, importance to the Orff scheme of progressing from the simple to the complex with the use of graded materials.

In our T & D Orff Program another school of thought is represented and has taken the stand that:

> Creativeness represents only one aspect of the total musical development of the child and arranging ostinati to accompany

songs is only one aspect of creativeness in music. In this school of thought much improvisation (rhythmic and melodic) takes precedence over arranging and composing since these latter are really refinements of improvisational techniques. Arrangement and composing should be attempted only after sufficient experience with various forms of improvisation (see pp. 32 and 34 for detailed descriptions of improvisational exercises).

Improvisation, arranging and composition may be developed by the child effectively after the child has assimilated the Orff materials... he must first have a wealth of ideas to work with if he is going to be fluent and profusive in his musically creative efforts.

Development of musical skills, both physical and mental are necessary for extending the musical senses, with a total involvement of the individual, into a mosaic of musical activity. This musical activity is brought about by the musical interaction of the individual with the group. The children themselves are the instruments of their own development and the producers of the musical products. Therefore, in this school of thought it is the role of the Orff teacher to fill the childs "storehouse" with materials, from which he may draw upon to "feed" his creative efforts. These materials are the elemental rhythms and melodies, speech patterns and body rhythms, songs and instrumental ostinati, canons and rondos.

The physical skills include a loose wrist action for clapping and leg slapping and the correct mallet technique. The mental skills include primarily listening in connection with developing an awareness

of differences in qualities of sounds, in rhythms, in voice timbre, in pitch, in dynamic levels, in lengths of phrases, etc. The teacher's role in this school of thought, is one of delivering the Orff materials to the children for imitation and repetition, arranging these materials so they are used concurrently, organizing the materials to suit the levels of the childrens' development as it progresses, and to create an atmosphere where attention is focused upon the music thru listening.

The Orff materials and compositions are not meant to be performed in "concert" as traditional music is usually performed for audiences. The literal translation of "Schulwerk" is "School work" and this is the spirit with which the Orff method should be used...it is the "work" in music that the child does in school. If he wishes to perfect the performance of an Orff composition it is because of his natural inclination to master the materials he is working with. If he wishes to experiment with various possibilities of combinations of the materials, they are his to work with. And if he makes plenty of mistakes along the way, he learns about their natural place in the course of the learning process and accepts them as part of his experiences with the materials.

However, informal demonstration-programs are appropriate for parent groups and/or teachers, and/or administrators as audiences. A demonstration brings out the work as it's done in school. The audience sees and hears the music as the children normally work with it....and at the same time observe the physical and mental activity of the children, and what they do to "put the music together."

III. PURPOSE

Purpose of the Model Program

The purpose of the Orff program with the Training and Development Center has been three-fold:

1. To disseminate information to attract visitors to observe the model program classes.
2. To demonstrate with model program classes of children.
3. To train adult learners to use and implement an Orff program in their schools.

Our contribution to Orff teachers lies in having studied and worked out techniques of teaching and systems of organization that would allow the music teacher to implement an Orff program in the Public Schools on a mass level i.e., with all children (K-3).

Our contribution to the "teacher training" field was in the arrangement that enabled trainees to work out problems and techniques "on the spot" with children's classes in workshops over a period of 8 - 10 weeks, thereby providing the trainee plenty of time to practice with his own classes between each weekly workshop.

Promise for Educational Change

Traditional music programs in the primary grades are mostly concerned with exposure to music through listening, singing and some theory. Most of the activities are not connected to each other or to the developmental aspect of the child and his musical abilities. Much of the musical material is too difficult and not within the child's grasp. In addition, much of the material used is not related to the child's interest levels. Emphasis is placed upon theory and

facts which the teacher hopes the children will use some day but in reality they never really master because it is not used. The introduction of theory before practice is another example of "putting the cart before the horse." Total involvement of the child is usually not present in traditional programs because the child is placed in a position that requires him to take a passive rather than active part in "making" music. In traditional programs there is usually very little consideration given to the grading of musical materials so that the child cannot see himself grow and develop musically.

Participation in an Orff Program promises to develop in the student an unprecedented level of awareness and discrimination of pitch, rhythm, musical feeling, form and structure, improvisation, etc.

The Orff Program promises to lay a firm foundation upon which the student may stand to reach out in any musical direction. This foundation represents a solid background in the elements of music, rhythm and melody and their use. Future success in virtually any field of musical activity is guaranteed the student with a minimum of frustration.

Completion of an Orff Program in the primary grades promises to develop in the students all of their basic musical abilities and place them at least three to four years head of students in traditional music programs. Students will develop a sensitivity to music that would be impossible to develop with traditional programs.

Our T & D Orff Program has helped implement the Orff method in the "schools of tomorrow" by disseminating the ideas, techniques and procedures that have been found to be successful and workable in our model program classes, into today's schools.

The fact that interest in the Orff method all over the United States

has been rising steadily shows that use of the Orff method is one way to satisfy the much needed change in the music curriculum.

In the T & D Center Orff Training Program we have helped adult-learners facilitate this changeover of curriculum and put the theory to practice without the 25-50 year lag that usually accompanies new innovative ideas and programs in education. Teachers have always had the problem of teaching children to think like the composer or musician and to prepare children to appreciate the greatest cultural achievements of man in the field of music. The Orff method promises to accomplish these objectives for the first time in public school music education and on a primary level K-3.

Uniqueness of program to students

The Orff Model Program at Clearmont School has been unique in as much as the goal has been to find out how much of the material in the 5 principal Orff books can be assimilated by K-3 students in a four-year period thru a developmental program including all of the following areas of activity:

1. Speech
2. Body rhythms
3. Singing
4. Instrumental playing
5. Improvisation and Composition
6. Hand-signal, syllable singing
7. Reading music
8. Dance (improvised body movements)

...and at the same time establish procedures and techniques that are most successful in achieving this goal.

The following ideas taken together illustrate the uniqueness of the

Orff Program when compared to existing programs (excluding the Kodaly method) in Public School Primary Music Education.

...the child's basic musical abilities are consistently developed through the use of materials and tasks that are graded according to difficulty.

...all of the materials and tasks call for activity from the individual.

...all materials, techniques and tasks require a consistent use of the listening powers of the student thus developing in the student a high degree of aural awareness.

...the program offers a large variety of activities yet all are related to each other and may be used concurrently and all have a direct relationship of their use to the development of the child's musical abilities.

...instruments (specially designed for children) are played by the students and are used as "didactic materials" to be physically manipulated to produce music.

...the method allows the student to develop and use his creative musical abilities through improvisational techniques.

...the student's powers of coordination are developed to a degree that enable him to sing a song, play an instrumental part, and at the same time listen to several other instrumental parts that are played concurrently.

Objectives

The overall objectives of our Orff Training and Development Program for the adult trainees have been to:

1. interest and help adult learners in setting up Orff programs in as many schools as possible.
2. impart the essential ideas and techniques of teaching Orff music through demonstration workshops, team-teaching and in feedback

techniques the procedures, techniques and methods of organization that will enable the adult-learner to implement and manage a successful, on-going Orff Program after his training period is over.

The specific objectives for adult-learners involved in our Orff training program have been:

1. The adult-learner became interested in setting-up an Orff program in his school.
2. The adult-learner began working with the Orff method with his classes.
3. The adult-learner assimilated as much of the Orff materials as possible.
4. Could deliver (present) speech patterns and body rhythms to the student in a free-flowing and musical style.
5. Could teach an Orff song in one or two minutes so that the students sing it clearly, in time and with assurance.
6. Was able to deliver materials to the students and at the same time observe the response of the students as they imitate and repeat.
7. Was able to create an atmosphere where the students concentrate upon listening to the music they produce.
8. Was able to display some humor and the "light touch" in regard to solving problems.
9. Could sing, play an instrument and listen to many other parts and all the relationships concurrently.
10. Was aware of individual problems and offers suggestions to these individuals for improvements.
11. Could deliver materials in an interesting manner, using lots of

variety and avoid boring repetition.

12. Could play all the instrumental parts in the first Orff book, Pentatonic.

13. Could freely improvise rhythmic phrases using body rhythms and improvise freely on Orff instruments.

The overall objectives for the student in our Orff Program were:

1. The student displayed a high level of interest, enthusiasm and total involvement.
2. He assimilated the Orff materials
3. He used them in a musical style or form

The ultimate objectives for the student in our Orff Program were:

1. The student will have reached a level of awareness, initiative, discrimination, insight and skill that would enable him to enjoy, appreciate, and perform the greatest achievements of man in the field of music.

   See appendix B for detailed objectives for students.

An objective that was formulated in the second year of our program follows the edicts of Montessori in her chapter of "how to teach a lesson."[1] Three ideas are discussed in this chapter!

1. brevity
2. simplicity
3. objectivity

Brevity refers to how much the teacher says i.e., the teacher should say only what is necessary in order to help the child learn or in giving directions to the child and no more. Simplicity refers to just "telling the truth" and not bringing in extraneous ideas that tend to confuse

[1]"The Montessori Method" by Maria Montessori, Ch. VI, p. 107
Published by Robert Bentley, Inc., 18 Pleasant Street, Cambridge, Mass. 02139

the child. Objectivity refers to the teacher's role as one in which the teacher attempts to bring the child's attention to the object of the lesson (in our case the music) rather than the teacher's personality or the child's personality or any other extraneous factors. In our Orff training program we have attempted to have the trainee apply these ideas with an entire class of children.

Another objective formulated in the second year was to establish an order in organizing exercises (proceeding from the simple to the complex) which would result in a spontaneous and fluent response from the children in the area of improvisation.

A third objective formulated in the second year of our program was to have the trainee consider the importance of maintaining a balance between the structured approach and the creative use of the materials assimilated by the children through this structured approach.

Program Development

The Orff program with the T & D Center has been based upon developing a foundation thru structured activities i.e., it has been to a great extent teacher oriented with regard to the introduction of materials, the types of activities and practices involving the students. During the second year more effort was placed upon involving the children earlier with additional and more varied creative uses of the materials they had assimilated through the structured approach.

Efforts have been made to evaluate the use of creative techniques and activities and whether the structured approach was well suited, conducive to producing creative results. Efforts have been made to determine how much structure is necessary to produce creative results,

which should come first, and how much emphasis should be given to each in order to establish a balance between the two approaches.

The structured approach has resulted in an observable development of the students musical abilities and talents and the experiments at Clearmont School have shown that great amounts of creativity in the forms of improvisation and composition have been realized by students grounded in the structured approach. Our desire is to keep a constant check on the balance between these approaches and the results achieved. Emphasis has been focused in the workshops during the second year upon such considerations.

IV. ACTIVITIES

The main activity in the area of dissemination was the designing, printing and mailing of a brochure describing the T & D Center Orff program and the services offered. These brochures (self mailers) were sent mainly to music personnel in and around the Chicago area. The response was about 7% - 8% the first year. The brochure remained essentially the same the second year except for some detail improvements (see example of 1st and 2nd years brochure - Appendix B). Other types of dissemination were handled by the T & D Center's Dissemination Department via newsletters, general T & D Center presentations, etc. Other dissemination efforts took the form of Orff demonstration workshops for various groups of teachers, parents and administrators.

An article was written for the Chicago Daily News School Page, published, reprinted and subsequently used as a part of a dissemination packet of materials sent as a follow-up to brochure responses and to other interested persons. See Appendix B for examples.

Trainees in T & D Orff workshops were encouraged to give demonstrations to parents, teachers and administrators. In several workshop groups demonstrations were given by the trainee before the close of the workshop series.

The organization of the Orff Workshops has remained essentially the same throughout the two year period. The plan of the workshop series covered a period of 8 - 10 weeks, 1/2 day per week with a limit of 4 or 5 participants. Most often the participants were music teachers in the same district. One of the trainees, his school and his classes acted as host for the workshops. Three or four children's classes, a first,

second and third grade were used as the workshop classes.

The plan made provision for the trainee to practice what he had learned in the workshop session through observation of demonstration with the children's classes and to solve problems that arose "on the spot". Furthermore the trainee practiced with his own classes at his school on the days between workshop sessions.

The first 4 or 5 workshops were concerned with the areas of speech, body rhythms, songs, hand-signal syllable singing and body movement. The next three sessions were concerned with the area of instrumental playing and the last sessions were concerned with a concurrent use of all areas of activity.

Concurrently, as the trainees and coordinator worked as a team, the trainee was encouraged to visit the model program classes at Clearmont School. The purpose was two-fold: (a) For inspirational effect and (b) the professional saw the relationship of the beginning activities in an Orff program as they are related to more advanced materials and the complete Orff method as it is used in the K - 3 grades. The professional saw for himself that it was possible for the students to assimilate the Orff materials and develop their musical abilities in the areas of speech, rhythms, songs and instrumental playing in increasingly greater complexity.

At the first workshop session the coordinator worked with the children's classes while the trainees observed him deliver materials representative of three areas of activity: speech, body rhythms and songs, the techniques used to deliver the materials and the responses of the students to the materials. At the second and succeeding workshop sessions the trainees took turns handling the classes for short periods of time as the coordinator gradually phased out until, at the end of the series the coordinator was able to withdraw completely.

At the second and succeeding workshops the team-teaching took this form: the trainee presented to a class speech patterns for about two or three minutes. The coordinator followed with two or three minutes of speech patterns. This procedure was repeated for the areas of body rhythms and songs. If the trainees approach was ineffective or if his presentation of the materials was incorrect the coordinator demonstrated the correct and effective presentation through example and in this way avoided verbal discussion in front of the class.

Other team-teaching techniques were used especially in situations where there was not ample time provided for feedback sessions between classes. In these situations the coordinator functioning in a team-teaching style, at times made corrections or comments to the trainees and students as the trainee worked with the students. In most cases the trainees were willing to accept this kind of "on the spot" correction.

Feedback sessions were concerned with discussions between the coordinator, the trainee and the trainee group. The coordinator first talked about the correct things done by the trainee and then asked the trainee for his opinion as to how he did in each area of activity. When the trainee asked for advice or criticism the coordinator usually responded but with some reserve, waiting for the trainee to arrive at his own answer or solutions through an inquiry involving the coordinator and the other trainees in the workshop. However, the coordinator was quite willing to offer criticism involving technical mistakes such as the incorrect wrist technique or unclear director's signals. The coordinator was more reserved in offering suggestions or criticisms in areas involving the trainees personal feelings such as how the children were affected by the personality of the trainee, how the trainees attitude actually brought out undesirable responses from the children, etc. Problems which resulted from personal

deficiencies, however, were not sidestepped but were left for the trainee to think about and look to himself and the training group for the answers. The coordinator consistently made it clear to the trainees that the mistakes they made were also made by the coordinator in the course of his experience and that making mistakes was natural and even necessary for a progressive development. The important idea was to be honest enough with oneself to notice mistakes and them strive to correct them. This attitude made it easier to approach the trainee in talking about personal deficiencies as the workshop progressed.

Many important ideas would have been of little use if explained in words without an accompanying demonstration by the coordinator. Therefore, the coordinator demonstrated first in these areas and explanations and discussions followed afterward. These demonstrations included such ideas as: how to get the children to listen to the music continuously, how to get the students to develop an awareness of what was going on, how to get the class to sing in tune and to be aware of the in-tune and out-of-tune singing, how to keep the music going while individual corrections were made, how to maintain an atmosphere of excitement and adventure, how to use the various areas of activity concurrently, thereby accomplishing many objectives at the same time, how to get the children totally involved in the musical activities, how to be firm and serious without inhibiting the students, and how to get the students to be aware of their own development as it took place.

Included here is one example:

How does the teacher get the children to listen?

1. The teacher establishes eye contact with individuals.
2. The teacher asks questions such as: "Do you hear the music?", "Can you hear both parts without getting mixed up?", "Can you hear yourself and everybody else too?"

All these questions take place while the music continues and the children have time to make comparisons "on the spot" without interrupting the flow of the music.

3. The teacher looks like he's listening, too, i.e. - he listens "hard" as the music is being performed and thus represents a good examplar as to "how to listen", "what it looks like" or "how it feels". These "feelings" are assimilated by the student through eye contact and later become the background for more "total involvement" of the individual.

4. We give the students lots of music to listen to - this is where the essential idea of echo teaching comes to play. The teacher claps a rhythm - the student must listen to it if he is to echo the rhythms - the same goes for speech and singing and playing instruments. Thus listening is present throughout all the musical activities and is a constant source of feedback to the students. Discrimination is thus developed through "active listening".

Criteria For A Successful Orff Program

As far as I know, no one has implemented an Orff Program on a mass level with primary aged (K-3) children and completed all five books in a period of four years. Many Orff Programs fall short of accomplishing the great objectives possible ... and in many cases the materials and techniques are mis-used thus making a successful Orff Program impossible.

Orff Programs often fail because there is not enough emphasis placed upon the fundamental techniques and materials or because some important ideas have been overlooked. In our Orff Model Program we have identified the most important ideas that are necessary to keep in mind in order to develop a successful on-going Orff Program. Some of these "criteria for success" are:

1. Emphasis should be placed upon developing the correct wrist technique for clapping, leg slapping and holding the mallets when playing instrments.
2. An atmosphere of excitement and adventure should be set by the music teacher.
3. The teacher should be familiar enough with the Orff materials so that he may move swiftly from one set of materials to new ones or new combinations of previously experienced materials in order to avoid boring repetition and insure variety.
4. Almost all of the class time should be spent in having the students actively involved in performing the Orff materials rather than talking to the students about music or teaching them facts about music. The students should assimilate as much material as possible in the first few weeks of an Orff Program.

5. The Orff materials should be presented to the students in a free-flowing musical style.
6. The teacher should be patient and learn how to judge how much practice is necssary in order for the students to assimilate specific materials or master specific tasks.
7. The teacher should recognize the importance of listening as an underlying criteria for success and should instill the idea of listening throughout all activities.
8. The teacher should be aware of the responses of the students and stress materials according to the students need.
9. The teacher should develop techniques that will allow him to present materials so that they can be absorbed by the students as quickly as possible.
10. The teacher should consider the importance and function of "readiness" in selecting materials for the students to learn.
11. The teacher should recognize the relationship between his objectives and the material used to accomplish the objectives.
12. The teacher should observe if his objectives are being achieved by the students and select appropriate materials to accomplish those objectives if they are not being realized.
13. The teacher should understand the relationships of one area of activity to another, the logical order of introducing the various areas of activity, and which areas of activity will support success in other areas.

Assumptions, Values and Beliefs

There has been reason to believe that the Orff method could be learned by adult learners in an environment of demonstration classes, team-teaching and workshops.

Because of the nature of the Orff materials and techniques of delivery the adult learner is apt to become more aware of his objectives or goals, to observe the responses of his students, to be more aware of how children learn, to be more conscious of evaluative attitudes, and to study his own approaches in relation to their effectiveness in accomplishing his objectives.

Making it possible for the professional to be involved in our Orff Training program has helped develop an eagerness to discuss his teaching procedures and techniques, to inquire into problems, seek their solutions and to attempt to change his habits.

As a result of participation in the training program the trainee was expected to have seen that the essential role of the teacher is to help the students develop their musical abilities, to create an atmosphere of excitement and adventure, to attempt to understand the nature of children and how they learn, to be patient with their rate of progress and to foster the idea that creativity may be nurtured within a framework of order.

The assumption is that the learning outcomes of students are directly influenced by the professional's changes in behavior, attitudes, procedures and techniques in the presentation of materials. For example, when the professional realized the importance of listening he then changed his behavior and listened more himself. The students observed this behavior and also begin to listen more.

When the trainee realized that children learn best by "doing" he then concentrated upon delivering musical materials for the children to initate and repeat rather than talking about the music. The children were thus constantly in a musical environment that enabled them to participate continuously and thereby become totally involved with the music.

The teacher encouraged the students to be aware of mistakes without feeling the stigma of failure or of being "wrong". The teacher pointed out that making mistakes is "O.K." and that the important thing about making mistakes was to notice when they occur. The student then felt more free to experiment and to become involved with the music through participation since punishments or reprimands by the teacher did not accompany mistakes.

When the teacher realized the vast possibilities of arrangements with the concurrent use of the Orff materials this was reflected in the variety of materials he delivered to the students. They were thus exposed to the concepts of variety and improvisation and responded themselves with a greater concurrent use of the Orff materials and with more variety than before.

Many teachers were very much involved in the personalities of themselves and their students, thereby reducing the amount of energy and time given to the music, the development of the childrens' musical abilities and the involvement of the children in "doing the music". The concern of the teacher in areas other than music, such as personality development, social conscicusness, behavior, discipline, etc. drew the students attention away from the music and ultimately engendered at worst, a disrespect for music and at best, a disinterest in its importance. When the teacher considered the Montessori* approach to teaching a lesson and especially the third precept of objectivity the children reacted with interest and respect for the music they were experiencing, giving their attention continuously to the "object" of the lesson ... the music. This enabled the child to develop his musical abilities through constant use and resulted in a musical product of increasingly higher quality.

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* See page 19.

Feedback sessions involving the trainee, the trainer and other trainees in the workshop revolved around a reflection of "what went on" as the trainee worked with the children for a period of time (10 to 20 minutes). Questions such as: How did the children respond to specific materials? Did the trainee accomplish what he set out to accomplish, etc., were directed to the trainee and were inquired into by the group of trainees and the coordinator. The trainee was thus exposed to self-evaluation and a study of his own behavior and effect upon the children.

In the workshops special emphasis was placed upon observing the response of the students to the delivery of the material by the teacher - if the response of the student was poor* the teacher had to look to himself for the causes - either directly to his techniques of delivery or else to the selection of the musical materials.

Emphasis was placed upon the trainee's ability to project attitudes and feelings to the extent that the children as a group reflected these attitudes and feelings through their own behavior and activity. In order to thus maintain the children's interest and attention the trainee had to look to himself for the answers.

When the teacher thought about the Orff materials as materials upon which the child feeds and develops musically he began to see himself in a role that eliminated the teacher as one who taught facts or kept order, or looked for products free from mistakes. He saw himself as one who delivered the materials to the students, encouraged their responses, and organized the materials so that they were presented in an orderly progression, but always related to the development of the childrens' musical abilities and talents.

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* It is understood apriori that the children are capable of responding with good quality and the teacher's role is to help the children develop even from a standard of poor quality, if that condition exists, to a standard of high quality through the careful selection and delivery of the Orff materials.

During the second year of the Training and Development Orff Program much emphasis was placed upon projecting the concept of improvisation to the children and in devising activities and exercises that would allow for creativity in the area of improvisation.

One idea that helped to bring the concept of improvisation closer to the children was involved with an extension of an idea used previously where the teacher sang "good-bye" in many different foreign languages at the close of the class period and the children echoed each one after the teacher. Now, instead of doing one good-bye after the other the teacher announced that he would improvise with one good-bye such as "ate lago" in Portugese and proceeded to sing "ate lago" with different rhythms and melodies while the children imitated each one in echo style. Though the children were not actually improvising themselves they were involved in imitating the improvisations of the teacher and thus more exposed to the concept of "what improvising means" and "how it looks" or "how it happens". This was extended to include the childrens ideas which were then imitated by the class. A most effective way of projecting the concept of improvisation to a group of children is by having the teacher act as an "exemplar". In general, much emphasis was placed upon having the teacher give examples of "the way" to improvise, demonstrating to the children varied musical examples of improvisation. This, of course, was extended to allow the children to "practice" improvising through various organization systems. These "systems" were developed and explored to a greater extent in the second year of the Training and Development Orff Program.

Such systems of organization took the following forms:

1. Each child would take a turn improvising while everyone else listened.
2. Everyone would improvise at the same time.

3. Everyone would improvise together and when the teacher said "make an ending"each student would get softer and softer until the ending was achieved.

4. Six to eight children at a time improvised (on instruments) while everyone (including the children who were improvising) sang one of the Orff songs (each group would get two turns to improvise with the song). The same process was repeated with another group until everyone had a chance to improvise twice, each group with a different song.

5. The entire class of 30 was divided into four or five groups, each child having an instrument of his own. The first group improvised for 8 bars and continued (but softly) as the second group came in and improvised for 8 bars. Each group continued their improvisations softly as each succeeding group entered until all groups were playing together. Then the teacher called for an ending and everyone made an ending gradually (they were not required to end together and were even encouraged not to, so that many individual endings were heard by everyone until the last sound was played.

6. Two to four children were selected to play ostinati background while others took turns improvising melodies in 4-8 bar phrases over the ostinati.

7. Children were selected to play the instrumental parts of an Orff composition as it was written in the book such as "Tommy's Fallen in the Pond" (Book I Murray) while everyone sang. Thus the composition was performed as written. Then six children at a time were chosen to improvise to the same song. Each child was instructed to choose his own instrument and encouraged to use his own original

ideas to express how he felt the song should be accompanied. This process was repeated until everyone had a chance to participate. (The best examples were played several times)

8. The teacher played a melodic "question" and the students took turns answering. This was done in two ways. First the students were instructed to give their answer with the same rhythm that the question was given. Then the students were instructed to give their answers, but with a contrasting rhythm.
9. Melodic phrase building as suggested in the Orff book was also practiced.

During the last two months of the second year of our Training and Development Orff Program emphasis was placed upon creative uses of the materials the children assimilated through the structured approach. The results have shown a profusion of creativity in the areas of improvisation and composition.

In one third grade class the children arranged themselves in small groups of two to six students. They were instructed to develop their own compositions and the rule was that they were not allowed to play anything they had learned before that time such as melodic ostinati from the Orff compositions or other melodies they had learned previously. Most of this work was done before school from 8:00 to 9:00 a.m. All of the students then met for a class session from 9:00 to 9:30 a.m. where each group played their compositions for the others. Some discussion followed each composition. Suggestions and comments were offered by the teacher and individuals in the class regarding specific sections of a composition, what they thought of each composition, how sections could be improved through contrast, use of varied instrumentation, extensions by introductions and endings, etc.

Different methods and approaches to composition by composers such as Beethoven and Mozart were also discussed revealing the idea that compositions may be altered, revised, improved, etc. over a period of time.

Each groups subsequently did consider "working out" their compositions until they decided they had reached a point where they considered the composition finished and proceeded to start a new one. As each composition was completed it was recorded on video tape which is on file at Clearmont School and may be viewed by any interested persons.

What was particularly striking was the fact that these children had gone though a very "structured" Orff Program for three years. Yet when they were asked to be creative, though at first for about a week or two many children had a difficult time getting started and organized, their efforts resulted in a profusion of creativity and inhibitions were almost non-existent.

The students also, during the course of the first week, found it necessary to re-group themselves (this was done without the interference of the teacher) in order to be more productive and after such re-groupings it was observed that they had grouped <u>themselves</u> according to <u>ability</u>. It was also observed that in some groups a definite improvement in the quality of their compositions had taken place over a period of time with many attempts. Children whose first compositions were uninteresting, out of time, or musically unintelligible eventually reached a point where even their compositions were recognized by the rest of the class as "good" and interesting compositions.

Because of these positive results with third graders, efforts were made to offer more such opportunities for creative expression in the Kindergarten, first and second grade classes, but with more emphasis in the areas of improvisation with rhythm and melody than with composition. Even so, similar small groups were organized in a second grade class. Our observations showed similar results with the second graders as with the third graders, but less interesting musically. However, there was a great profusion of musicality observed in the areas of melodic improvisation with instruments and body rhythms in the K-2 grades.

In the area of self-evaluation and critical discrimination a checklist of items were listed (see Appendix B) which the trainee used as a basis for discussion during the feedback sessions.

A matrix system device (see Appendix B for samples) was developed to set apart each main area of activity and the important ideas and objectives to consider in relation to that area. The trainees were asked to grade each of the ten or so items during or after each workshop participant's performance with the demonstration class or with the workshop group, when children were not used. The purpose of this device was not so much to measure an individual's progress, but more to get the trainees used to thinking about the ideas and objectives that applied to the application of the Orff method.

V. EVALUATION

Formative Evaluation

1. Feedback was obtained mainly from workshop participants in the form of questionnaires. Feedback was also received from Outside Evaluation Teams and from personal observation of other Orff Programs.
2. The feedback reinforced the existant strategies that were being employed in the workshops. Little or no changes were made in the training program since the strategies, according to workshop participants, resulted in positive results for them.

Summative Evaluation

1. The areas in which evaluation was focused were mainly the training workshops, program development and institutionalization of ideas.
2. The basic questions related to the attainment of program objectives that were investigated were:
   a) To what extent was the program adopted?
   b) The educational investment in dollars and cents?
   c) The dissemination of Orff ideas?
   d) The specific areas of professional success and failure.
   e) The impact of T & D Coordinator on relative success or failure of participants.
   f) The continuation of the trainees participation in research, training, readings, etc.

3. Operations

a) Data:

During the second year (1968-69) demonstration-lectures were given for Music Education Classes by the coordinator at Northern Illinois University, Elmhurst College, and DePaul University. Workshops were also conducted at Aquinas College in Grand Rapids, Michigan, at the University of Puerto Rico and the 1968 Mid-South Lutheran Teachers Conference in Memphis, Tennessee.

1967-68	Participants* in 8-10 week workshop	23
1967-68	Participants in 4 day workshop	6
1967-68	Participants in District 59 - 11 week workshop 1 hour per week, no children classes	10
1968	Summer Institute Workshop - 20 days	14
1968-69	Participants in 8-10 week workshop	30
1969	Summer Institute Workshop - 10 days	17

*Classroom teachers are starred.

PARTICIPANTS - 1967-68 EIGHT - TEN WEEK WORKSHOP

		Dist.
Darlene Schideman	Elk Grove Village, Ill.	59
Virginia Galemo	Elk Grove Village, Ill.	59
Karen Worth	Elk Grove Village, Ill.	59
Doris Evans	Elk Grove Village, Ill.	59
Elsie Porowski	Elk Grove Village, Ill.	59
Frank Wright	Elk Grove Village, Ill.	59
Ginger Jelf	Elk Grove Village, Ill.	59
Arlene Carlson	Elk Grove Village, Ill.	59
Bonnie Palmquist	Elk Grove Village, Ill.	59

Participants - 1967-68 Eight to Ten Week Workshop (continued)

		Dist.
Mary Schimelman	Schaumburg, Ill.	54
Marilee Robinson*	Prospect Heights, Ill.	21
Mrs. Pearson	Prospect Heights, Ill.	21
Joan Ramsey	Arlington Heights, Ill.	25
Sister Roberta Ellis	St. Tarsius School, Chicago	
Hariet Mauer	Highland Park, Ill.	107
Christine Cone	Park Forest, Ill.	163
Nancy Green	Park Forest, Ill.	163
Helen Greenhalgh	Park Forest, Ill.	163
Sandra Pahl	Park Forest, Ill.	163
Margaret Scherer	DeKalb Comm. Unit School	428
Carmen Pursley	DeKalb Comm. Unit School	428
Pat Peddicord	DeKalb Comm. Unit School	428

PARTICIPANTS - 1967-68 FOUR-DAY WORKSHOP

Ellen Wheeler	Lamphere School District Madison Heights, Mich.
Marianne Cupkowski	Lamphere School District Madison Heights, Mich.
Jackie Renshaw	Lamphere School District Madison Heights, Mich.
Francis Thruber	Lamphere School District Madison Heights, Mich.
Roberta Wentworth	Lamphere School District Madison Heights, Mich.
Carol Jean Joslin	Lamphere School District Madison Heights, Mich.

PARTICIPANTS 1968 - SUMMER INSTITUTE WORKSHOP

Sister M. Annella
525 Thomas Ave.
St. Paul, Minn., 55103

Sister Ancillo Vertin, OSB
St. Mary's Convent
St. Cloud, Minn., 56301

Sister Anselmeen, OSB
St. Mary's Convent
Melrose, Minn.

Jeannilou Huff
1130 S. Michigan Ave.
Chicago, Ill., 60605

Sister M. Kevin, OP
Aquinas College
1607 Robinson Road
Grand Rapids, Mich., 49506

Dorothy Tyler
15 W. Garrison St.
Bethlehem, Pa., 18018

Sister M. Roberta Ellis, BVM
St. Tarcissus School
6035 W. Ardmore Ave.
Chicago, Ill., 60646

Arlene Carlson
713 N. Park Plaine
Park Ridge, Ill., 60068

Katherine C. Modesott
335 Bohny Drive
Wyckoff, N. J., 07481

Barbara Wardwell
627 Nottingham Lane
Crystal Lake, Ill., 60014

Genevieve Sloan
2312 S. Lemon
Sioux City, Iowa

Sister Conleth, OSF
St. Mary's School
Winona, Minn.

Rachelle Goldman
8109 Crawford
Skokie, Ill., 60076

Frances Constantine
102 Karns Rd.
Naperville, Ill. 60540

PARTICIPANTS 1968-69 EIGHT TO TEN WEEK WORKSHOP

		Dist.
Marilyn Davidge*	Elk Grove Village, Ill.	59
Selena Keeseker	Elk Grove Village, Ill.	59
Demie Regas	Elk Grove Village, Ill.	59
Herman Sorgatz	Elk Grove Village, Ill.	59
Pat Whiting *	Ella Flag Young School (for the deaf) Chicago, Ill.	
Hannah Moser*	Ella Flag Young School (for the deaf) Chicago, Ill.	
Betty Sledge	Prospect Heights, Ill.	23
Sandra Lutz	Arlington Heights, Ill.	25
Karen Snodgrass	Arlington Heights, Ill.	25
James Merola	North Chicago, Ill.	64
LaVonne Sekulich	North Chicago, Ill	64
Vernon Sell	Highwood, Ill.	111
Clara Geller	Highwood, Ill.	111
Kathleen Lecinski	Arlington Heights, Ill.	25
Marion Widmer*	Arlington Heights, Ill.	25
Shirley Stumme	Flossmoor, Ill.	161
Evelyn Lepkin	Flossmoor, Ill.	161
Nancy Lezak	Flossmoor, Ill.	161
Winifred Apel	Lisle, Ill.	70
Gerry Fuitz	Lisle, Ill.	70
Cecelia Zillican	Ancona (Montessori) School Chicago, Ill.	
Nell Brienen	Ancona (Montessori) School Chicago, Ill. also, 2 deVan v/d Heydenstroat 25 Amsterdam Zeud, The Netherlands	

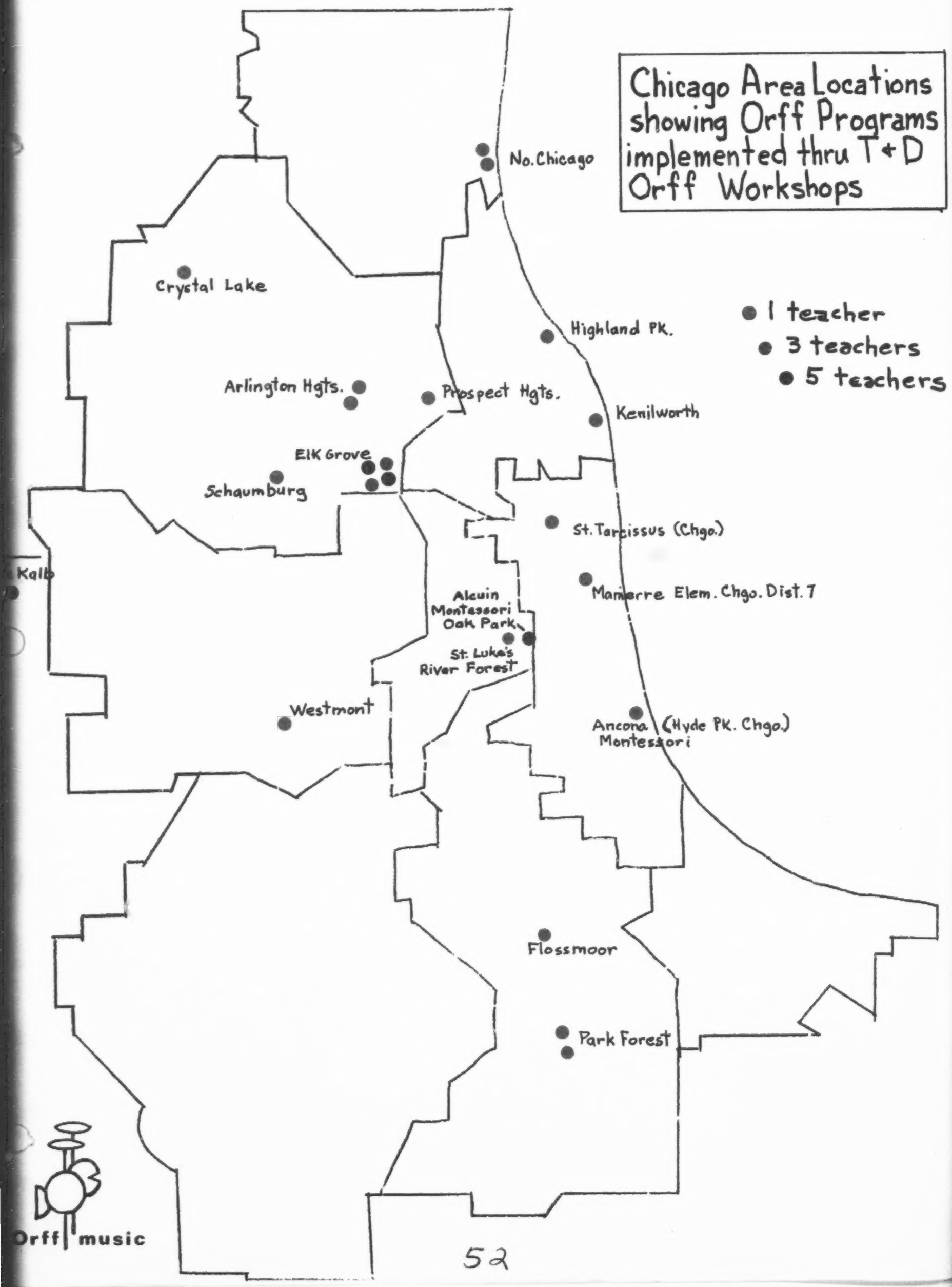
Participants 1968-69 Eight to Ten Week Workshop (continued)

Sister M. Joanne *	Knox (Montessori) School Wilmette, Ill.
Sister M. Michaelam *	Knox (Montessori) School Wilmette, Ill.
Kathleen Baughman *	Seten (Montessori) School Claredon Hills, Ill.
Barbara Rueter*	Alcuin (Montessori) School Oak Park, Ill.
Jean Donovan*	Alcuin (Montessori) School Oak Park, Ill.
Mary Plunkett*	Alcuin (Montessori) School Oak Park, Ill.
Mary Jo Foley*	Alcuin (Montessori) School Oak Park, Ill.
Mary Watke*	Alcuin (Montessori) School Oak Park, Ill.
Mary Corbett*	Alcuin (Montessori) School Oak Park, Ill.
Laurence Lewis*	Alcuin (Montessori) School Oak Park, Ill.
Maria Rigolin*	Alcuin (Montessori) School Oak Park, Ill.
Lenore Dean*	Alcuin (Montessori) School Oak Park, Ill.
Lu Prince	Alcuin (Montessori) School Oak Park, Ill.

PARTICIPANTS - 1969 SUMMER INSTITUTE WORKSHOP

Ten days 9:00 - 3:00 daily

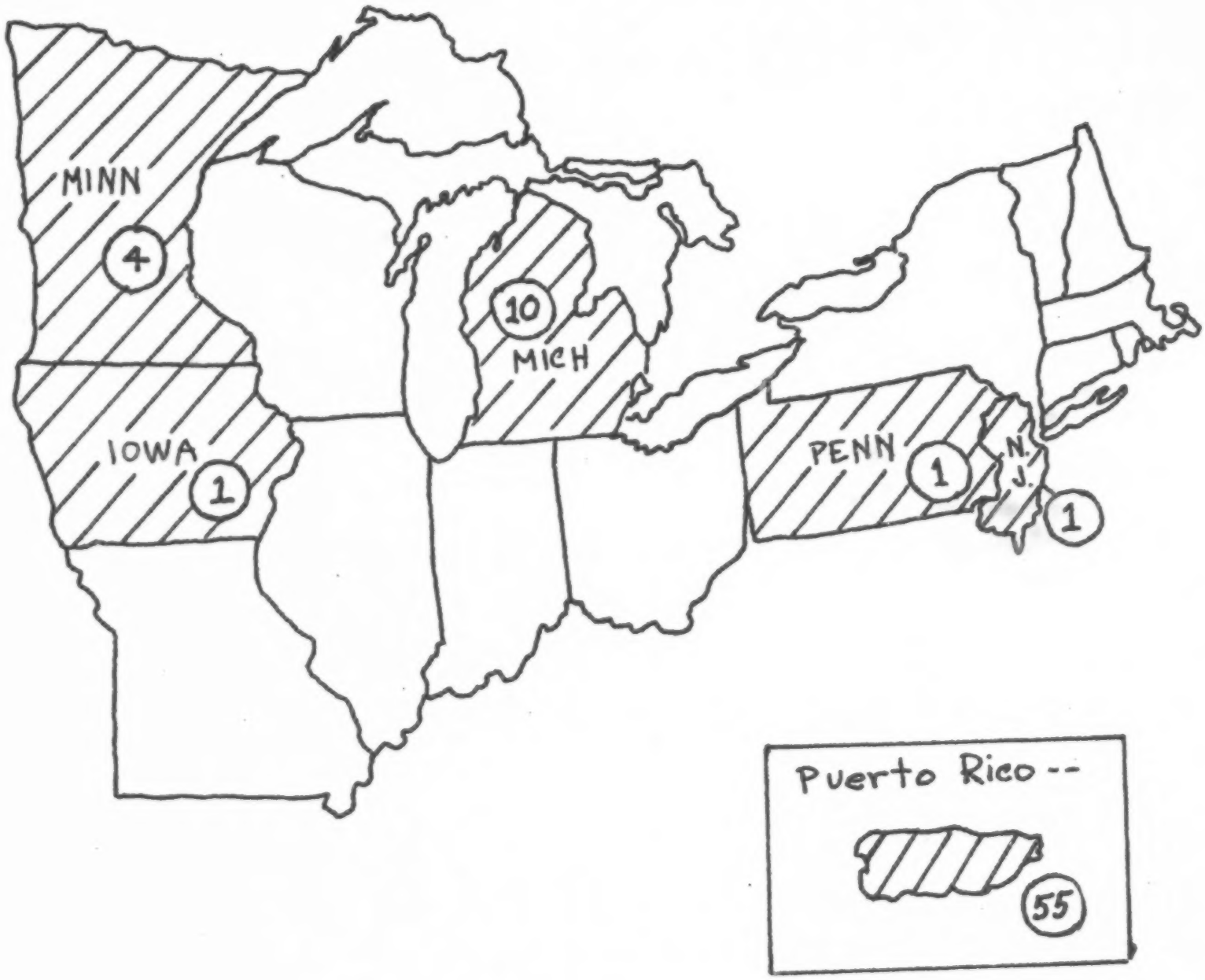
		Dist.
Karen Moore	Palatine, Ill.	15
Judy Tuhy	Palatine, Ill.	15
Sister Rosaire Schlueb	College of St. Francis Joliet, Ill.	
Jolyn Taylor	163 W. Wood St. New Lennox, Ill	122
C. Westerfield	Tinley Park, Ill.	145
Erna Salm	Flossmoor, Ill.	161
Marie Dunne	Chicago City College Chicago, Ill.	
Francis Haenny	West Chicago, Ill.	33
Kathleen Lecinski	Arlington Heights, Ill.	25
Marla Kensmoe	Elk Grove Village, Ill.	59
Betsy Soule	Elk Grove Village, Ill.	59
Vernon Sell	Highwood, Ill.	111
Clara Geller	Highwood, Ill.	111
Tom Meegan	Elk Grove Village, Ill.	59
Haven McClung*	Elk Grove Village, Ill.	59
Carole Johnston	Wayne Comm. Schools Wayne, Mich.	
George Leshinsky	Wayne Comm. Schools Wayne, Mich.	
Linda Fraley	Wayne Comm. Schools Wayne, Mich.	


Chicago Area Locations showing Orff Programs implemented thru T+D Orff Workshops
1 teacher
3 teachers
5 teachers
No. Chicago
Crystal Lake
Highland Pk.
Arlington Hgts.
Prospect Hgts.
Kenilworth
Elk Grove
Schaumburg
St. Tarcissus (Chgo.)
Kalb
Mamerre Elem. Chgo. Dist. 7
Alcuin Montessori Oak Park
St. Luke's River Forest
Westmont
Ancona Montessori (Hyde Pk. Chgo.)
Flossmoor
Park Forest
Orff music

Additional teachers trained during the second year of the T & D Orff Program not shown on the "Chicago Area Locations Map".

	Teachers
Lisle, Illinois	2
Wilmette, Illinois (Montessori School)	2
LaGrange, Illinois (Montessori School)	1
Highwood, Illinois	2
Oak Park, Illinois (Montessori School)	4
Elk Grove Village, Ill. (District 59)	3
Ella Flag Young (School for the deaf) Chicago, Illinois	2
Arlington Heights, Ill.	2

Locations Showing Orff Programs implemented thru T+D Orff Workshops Outside Chgo. Area.



Orff music

Instrumentation

The first evaluation instrument that was administered to Orff workshop participants was drawn up by Rosemary Hubal, of the Evaluation Team, and administered after the ten-week workshop (1 hour per week) in School District 59 for District 59 personnel. The questionnaire sought answers in the following areas:

1. The effectiveness of the Orff Coordinator
2. The effectiveness of workshop techniques

A sample of this instrument and the results are listed in Appendix C_1.

The second instrument was administered to the summer workshop group of fifteen participants at the end of the 1968 summer workshop on July 18, 1968. This questionnaire evaluated the Coordinator's work in the four-week workshop rather than the dissemination of the Training and Development's Orff Workshop ideas. A sample of the instrument and the results are shown in Appendix C_2 .

The third instrument was in the form of a questionnaire sent to twenty-six workshop participants who were involved in the Training and Development's eight-ten team-teaching Orff Workshops with the Orff Coordinator during 1967-68 and the fifteen summer workshop participants who took part in the 1968 four-week daily workshops. Thirty-seven replies were counted. The questionnaire was sent out September 9, 1968 and was designed to find out if the training programs as set up in the first year were effective in helping the teacher to set-up and implement an Orff Program of his own after participation in the eight-ten week workshops, the summer workshops and, in addition, to find out if the Orff Program was accepted by the communities in which these teachers worked to the extent that an educational investment in dollars was made. A sample of the instrument used and the results are shown in Appendix C_3.

Instrumentation (continued)

The fourth instrument used was a questionnaire sent to forty-three participants in a five-day workshop held in San Juan, Puerto Rico under the support of the Department of Education, Program for the Talented, Puerto Rico. The questionnaire was designed to find out if the Orff ideas and techniques offered in the workshops were actually used by the teachers, what the teachers thought about the presentation of the Orff techniques, etc., and whether they would like additional workshops in the future. Sample of the questionnaire and results are listed in Appendix C_4.

The fifth instrument designed by Dr. Lewy was sent to all workshop participants who took part in the eight-ten week team-teaching workshop 1967-69, including the participants in the 1968 summer workshop. Sixty-six questionnaires were sent out, forty-four replies were received. This relative lack of response is acceptable in terms of similar occurrences in the field of educational research. Even so, it is the opinion of the writer that failures to fill out and return the forms were due to administrative and technical shortcomings rather than to negative attitudes toward the Orff Program on the part of the trainees. In one situation where ten classroom teachers at the Alcuin Montessori School were involved in a ten week workshop, the music teacher at the school returned one questionnaire to represent the response of the entire school. Also, six teachers had moved to other district and could not be contacted. In addition, there was an overlap in the evaluative procedures of the Orff program and those of the Training and Development Center which accounted for some of the outstanding questionnaires.

Instrumentation (continued)

This instrument was devised to measure the objectives mentioned in Summative Evaluation, No. 2, page 37. It is focused on the major behavioral objectives of the Orff Program as formulated in the original program description, see page 17 - 19. In addition, the Coordinator in conjunction with the Evaluation Team used video tapes and live classroom analysis in order to delineate and focus the data. Sample of this questionnaire is listed in Appendix C_5.

Treatment of Data

Because of the nature of the questions and the relatively small number of participants the treatment of the data for the questionnaires listed in Appendix C_3 and C_5 is presented in raw figures and percentages.

Summary of Findings[1]

The questionnaire (sample in Appendix C_3) brought out the following results:

Forty-one questionnaires were sent, thirty-seven replies were received. Of the thirty-seven replies, thirty-five or 95% indicated they had implemented an Orff program in their schools and 2 or 5% indicated no implementation of an Orff Program in their school. Most of the Orff work planned by the thirty-five participants indicated it would be done on a primary level (K-3) and several indicated in addition an Orff program in the intermediate level (4-6).

Twenty-seven participants or 73% indicated that Orff instruments were purchased. The range was from $40.00 to $550.00. Nine participants or 24% indicated no purchase of Orff instruments. One participant did not answer this question.

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[1] This summary is based on two questionnaires: a) the short questionnaire C_3, and b) the longer summative survey C_5. The individual and unsummarized results of these and the other three C_1, C_2 and C_4 are presented in the Appendix.

Instrumentation (continued)

The questionnaire (sample listed in Appendix C_5) brought out the following results:

Mere scanning procedures produced sufficient evidence about the identity of the two sets of data (the 67-69, 8-10 week workshop and the 4 week, 1968 Summer Workshops). Therefore they were combined and treated as one set.

Of the forty-four replies, thirty-seven or 84% had Orff programs at their schools in the operational stages - 16% did not.

1. Question: To what extent have you been successful in the following areas?

According to the judgements of the participants:

-97% said they were successful and

- 3% not so in developing the students wrist technique for clapping, leg slapping and the holding of mallets.
- 94% were successful and 6% not so in creating an atmosphere of excitement and adventure in the classroom.
- 91% said they were successful and 9% not so with regard to effecting a smooth transition from one set of materials to new ones.
- 83% said they were successful and 17% not so in involving all students actively in performing Orff exercises and materials.
- 100% said they were successful in presenting materials to the students in a free-flowing musical style.
- 86% said they were successful and 14% not so in determining the amount of training needed by students to master specific skills.
- 83% said they were successful and 17% not so with regard to instilling the idea of listening throughout all activities.

- 91% said they were successful and 9% notso in developing techniques which assure students' rapid absorption of materials.
- 86% said they were successful and 14% notso with regard to selecting materials to suit the readiness levels of students.
- 94% said they were successful and 6% not so with regard to recognizing relationship between materials and objectives.

Question: To what extent did the Orff Workshop help you in the handling of the following areas?

According to the judgement of the participants:

- 100% said the workshop helped them "well" to "extremely well".
- 96% said "well" to "extremely well" and 4% said "not well" to "not at all", in regard to creating an atmosphere of excitement and adventure in the classroom.
- 97% said "well" to "extremely well" and 3% said "not at all" in regard to making a smooth transition from one set of materials to another.
- 97% said "well" to "extremely well" and 3% said "not at all" in regard to involving all students actively in performing Orff exercises and materials.
- 97% said "well" to "extremely well" and 3% said "not at all" in regard to presenting materials to all students in a free flowing musical style.
- 94% said "well" to "extremely well" and 6% said "not at all" in regard to determining the amount of training needed by students to master specific skills.
- 94% said "well" to "extremely well" and 6% said "not well" to "not at all" in regard to instilling the idea of listening through-

out all activities.

- 97% said "well" to"extremely well" and 3% said "not at all" in regard to developing techniques of teaching which assured students' rapid absorption of materials.
- 88% said "well" to "extremely well" and 12% "not well" to "not at all" in regard to selecting materials to suit readiness levels of students.
- 97% said "well" to "extremely well" and 3% said "not at all" in regard to recognizing relationships between materials and objectives.
- Please see Appendix C_5 for detailed comments.

Conclusions based on data

From the evaluation data it can be clearly seen that the Orff Training Program in its finalized form proved to be very effective. 85-95% of the participants are presently continuing in the pursuit of Orff ideas and practices individually and in their schools. This, according to their testimony, is the result of the stimulation and training provided by the T & D Center. In addition, as a result of the training sessions, most of the schools that were represented by the trainees were and still are engaged in substantial financial investments for the purchasing of Orff instruments and materials. By the same token most teachers feel comfortable in the application and useage of the specific techniques in which they were trained during the workshop training sessions at their schools.

Recommendations

If the Training and Development Orff Training Program were repeated in the future, it would be advisable to have a larger evaluation staff to work with the Coordinator and the teachers in training. This might assure more reliable and valid evaluation findings with regard to the participants' relative success and failure with the Orff ideas and techniques, and also the Coordinator's relative success and failure with workshop training techniques and procedures.

Also recommended would be an additional Orff trainer to assist the Coordinator in satisfying the demands of teachers who wanted to be involved in Orff workshops.

Another recommendation would be to have periodic follow-up seminar meetings with all participants in Orff workshops (about two or three meetings each year).

It is also the recommendation of the writer that more effort be directed toward the dissemination of Orff ideas to music college administrators and faculties and subsequently move toward an Orff Training and Development Program for instructors who teach music education students at our Colleges and Universities.

APPENDIX A

CHRONOLGICAL OVERVIEW

CHRONOLOGICAL OVERVIEW FOR THE SCHOOL YEAR 1967-68

A. Demonstration Classes

B. Workshop

C. Consulting and individual training

D. Brochures

E. Consultation not in local area

F. Visits by Coordinator to other Orff Programs

	SEPT.	OCT.	NOV.	DEC.	JAN.
A.	← Demonstration Classes →				
B.	← Training Workshops →				
C.	← Consultant and individual training →				
D.				Sent Brochures	
E					Madison Hts.,Mich. Workshop for Fine Arts teachers

	FEB.	MARCH	APRIL	MAY	JUNE
A.	← Demonstration Classes →				
B.	← Training Workshops →				
C.	← Consultant and individual training →				
F.	Visit to Bell-flower, Calif. schools	Skokie Music Demonstration Center		Visit to Toronto Schools	

	JULY	AUGUST
B. →	Summer Institute Orff Workshops (4 weeks, daily 9 a.m. - 3 p.m.)	

A. Demonstration Classes conducted by Coordinator every Monday and Thursday morning from September to June.

B. Team-teaching Workshops conducted by Coordinator in various districts throughout the year - 1/2 day per week per district.

CHRONOLOGICAL OVERVIEW FOR THE SCHOOL YEAR 1968-69

A. Demonstration Classes

B. Workshops - local area

C. Workshops - outside local area

D. Teacher Institute Workshops and/or one-day Demonstration Workshops

E. Convention - Demonstrations

F. Summer Workshops

	SEPT.	OCT.	NOV.	DEC.	JAN.	FEB.
A.	← — — Continuous Demonstrations - Mon. and Thurs. weekly — — — →					
B.	← — — Continuous Workshops in Chicago Area School Districts — — →					
C.	Aquinas College Grand Rapids, Mich. Mid-South Luth. Teachers Conf. Memphis					Dept. of Educa. Puerto Rico

	MARCH	APR.	MAY	JUNE	JULY	AUG.
A.	← — — Continuous Demonstrations - Mon. and Thurs. weekly — — — →					
B.	← — — Continuous Workshops in Chicago Area School Districts — — →					
C.				Univ. of Puerto Rico		
E	Ball State Univ. Orff Schulwerk Ass. Convention					
F				Summer Inst. Workshop 6/23 - 7/7		

A P P E N D I X B

Brochure

Descriptions

Additional Literature

Workshop Materials

Evaluation Team Report

Reprints of Speeches, By Carl Orff

These materials were sent to people who requested additional literature and/or workshop materials.

These materials were also given to workshop participants and used during the workshop course.

LITERATURE AND DISSEMINATION MATERIAL

Brochure (Not included in the report for ERIC reproduction)

Orff Program Services

One Page Description of Orff Music

Chicago Daily News Article...Description (Not included in the report for ERIC reproduction)

Evaluation Team Report on Model Program Classes and Training Program

Two Page Description

"The Schulwerk" - It's Origins and Aims By Carl Orff

The Schulwerk and Music Therapy By Carl Orff

Orff "Echo" Supplement #1

SOME WORKSHOP MATERIALS

The Workshop course

Training Syllabus - a guide to understanding the various fields of activity and how the Orff materials are applied.

A P P E N D I X B

Some Workshop Materials (continued)

A guide on how to begin the first lessons

Some examples of speech patterns and echo rhythms

Guide to beginning class instrumental procedures

Samples of Organizational Plans

Ideas for feedback and Feedback Matrix Samples

Objectives for students

Sample permission letter for checking out instruments

Program of childrens' demonstration and paper delivered at Orff Schulwerk Convention at Muncie, Indiana

E L K G R O V E T R A I N I N G & D E V E L O M E N T C E N T E R

Training and Development Services Include:

.Demonstration classes K-3 open for visitation

.Demonstration classes for your students...with Orff specialist...at your school

.Direct involvement training: Team teaching with Orff specialist
Ten-week Workshop Series

.Follow-up and consultant services

.Written materials: articles, descriptions, organization plans, Orff books on loan

.Evaluation techniques

Demonstration classes meet on Mondays and Thursdays from 9:00 - 11:15 a.m. at Clearmont School, District #59, Elk Grove Village. Call Mr. Schneider Orff Coordinator, 437-1000, Ext. #41 - #42. If these times are inconvenient for you, please let us know and we will arrange for you to see some Orff work at one of the other schools in District #59.

Monday & Thursdays are not convenient_____

Times that are convenient_____

For additional information and literature write to:

Jacques Schneider, Orff Coordinator
Elk Grove Training and Development Center
1706 West Algonquin Road
Arlington Heights, Illinois 60005

ELK GROVE TRAINING & DEVELOPMENT CENTER

Model Program Demonstration: Clearmont School, Dist. 59, Elk Grove, Ill.

THE ORFF MUSIC METHOD

"Music for Children" by Carl Orff is a method especially suited for Kindergarten, first, second and third grades. It is a program in which children experience music through active involvement. Their musical abilities are constantly in use as they perform speech patterns, body sounds, body movement, songs and melodies played on instruments.

The Orff materials and techniques attract the child; his initiative to listen is awakened. The rhythms and melodies have a simplicity that he enjoys and they are elemental enough for him to grasp and understand. He listens with interest and attention because he wants to listen. Listening is the key that enables him to open the door to this world where movement, sound, sight and feeling are all integrated.

Melodies for songs (and instruments) fall within the range of the pentatonic scale; a suitable range for the young child, uncomplicated, yet possible for a wide variety of melodic patterns.

Xylophones, glockenspiels and other instruments, played by the children, provide ornamentation for song-compositions. Often up to eight different melodies and rhythms are coordinated as they are played simultaneously with the song.

Hand-signal syllable singing (incorporated into our Orff program from the Kodaly method) helps the child sing in ~~time~~ tune. Sound and sight are related as the movement of pitch correspond to the distance in space. At the same time, hand-signal singing provides a good starting point for learning to read music, as the hand-signals go up and down in the same way that notes go up and down on the staff.

Creativity is nurtured as the child composes speech patterns, improvises rhythms and melodies, and directs his classmates in echo-clapping exercises. Simple dramatizations often accompany songs as the children pantomine the texts.

All of the Orff materials may be used concurrently and total participation of the student is assured as he finds himself involved in a "kaleidescope" of sound and movement.

The descriptions above apply to the Kindergarten and first grade where Book I, Pantatonic is used. Book II, (which introduces the 6th and 7th tones of the scale) and Book III can be completed in the second grade, and Books IV and V in the third grade. Each book introduces materials that become progressively complex. The rhythmic and melodic elements are gradually introduced in larger and more subtle forms including two and three part singing, syncopated rhythms, and enlarge orchestrations. The melodic and harmonic material is modal with a gradual development from homophony to polyphony. The materials are arranged in an order that is consistent with the development of music as it grew in our history from its earliest beginnings. Completion of the four-year Orff program will place children about four or five years ahead of children in conventional music programs.

EVALUATION TEAM REPORT

OF

ELK GROVE TRAINING AND DEVELOPMENT CENTER

(TITLE III PROJECT)

JANUARY 17-19, 1968

O R F F M U S I C

Evaluation Team Members

David Rice - Indiana State University
Evansville

Robert Rippey - University of Chicago

ORFF MUSIC PROGRAM

Data for this report were collected from written reports of the program, visitation of classes in session, and discussion with the teacher of the program, and other teachers familiar with the program. The objectives of the ORFF program are clearly stated in a form amenable to evaluation. The objectives, as well as the program of instruction, follow an exemplary model for design. In the first place, all of the components of a theoretically correct program description are visible in the ORFF program. Sequence, scope, organizing elements, organizing principles, clear objectives, as well as appropriate on-the-spot evaluation and feedback to the student characterize this program. Secondly, the program reflects a carefully thought out structural hierarchy of learnings which reflects both the historical development of music in the western world, and the theories of developmental psychologists. The ORFF music is described in detail elsewhere. Briefly, the child is given elements of music to work with in a sequential order, and these elements are creatively put together with the assistance of the instructor. The musical quality is remarkable for the age of the children. The music which they make is pleasant and exciting to listen to. In addition, it incorporates independence of parts, and a complexity of rhythmic structure, which prepares the child for the performance of modern, as well as, traditional music.

The program of training of teachers in the ORFF method involves their participating in observation of the program, participation in demonstration classes away from Clearmont School, direct involvement training in a 10 week workshop series, follow-up and consultant services, as well as, the accessibility of materials, articles, discourse descriptions, organization plans, video-tape recordings, and ORFF publications. The program of training for teachers is effective but not efficient in that insufficient numbers of persons can be trained under the existing arrangement.

Student attention is required in the ORFF program and is maintained at a high level. Student interest was high. In fact, when Mr. Schneider entered the first grade classroom, he was greeted with applause. The expressions on the children's faces, and their eagerness to use the instruments and to participate were indicators of the excitement and the value of this program. I cannot remember observing a more exciting program than this during my twenty years as an educator.

Recommendations

1. Consideration should be given to internship programs on a more intensive basis, involving more teachers. This would mean, perhaps, additional help from other T & D personnel, as well as more intensive use of video-taped presentations. The ORFF teacher needs to know a great deal. Training in this method is not superficial nor is it easily acquired. Careful preparation, dramatic timing of instruction, and active involvement by the teacher are improtant ingredients.

2. The efficiency of the ORFF program could be increased by the addition of a room designated strictly for ORFF music. A considerable amount of time of the instructor is spent in rearranging the equipment for different classrooms. The assignment of a room for ORFF music would probably double the efficiency of the program with no further modifications.

3. Evaluation of the ORFF program for the children is well worked out. Individual observations of students are made in terms of the instructional criteria. On the other hand, no evidence of systematic records of students attainment were observed. Such records might be useful, although they might also be an unnecessary encumbrance. There was eagerness to use Training and Development Center evaluative personnel in the further study of the program and also in the study of the training program of teachers. For example: it was suggested that analysis using the CERLI matrix by a trained observer could help teachers analyze such questions as whether they were talking too much, since much of the ORFF program is related to non-verbal and visual cues. Research could be designed which might uncover the relationship between elements of the ORFF music program and the development of student reading skills. As an illustration, some of the behaviors recognized as prerequisite to the ability to read are: ability to maintain attention on a single task for a period of time, certain forms of motor development, and an understanding of concepts such as sequence and order. All of these elements are dealt with in the ORFF music program. Some of the exercises involve classification of musical sounds, or the idea of sequence in the repetition of musical phrases, softly, then loudly and continually more loud.

   It is recommended that analysis of expected outcomes of the ORFF program should be carried out. This analysis should include reading and effective measures.

4. One of the problems observed in the ORFF program is that during the four years allotted to this program, it is impossible to finish all of the ORFF materials. In addition, the ORFF program is followed up by a conventional music program which may not sufficiently make use of some of the sophisticated musical abilities of students developed in the ORFF program. It is recommended that attention be given to articulation in the music program.

The Orff method is an innovation in the music education field. It encompasses the traditional musical and cultural values, but in a new setting that permits the individual to develop in all the areas of basic musical skills: singing, listening, playing, body rhythms and instruments, improvisation and reading music.

The Orff method is not concerned with a program of passive listening nor with the teaching of musical facts or theory. It is concerned with a real development of the child's musical senses and with the total involvement of the student in his experiences with music.

The child's natural inclination to play, to imitate and repeat and his drive for success are fed with elemental materials easily within his reach. Short speech patterns are spoken in rhythm. Echo clapping and other body rhythms are imitated and repeated. Simple, then complicated melodies are sung and played upon mallet-played instruments such as xylophones and glockenspiels. Entire compositions are constructed with instruments providing an enrichment and ornamentation to songs, while the texts of the songs are dramatized in pantomine.

The child finds himself in a new world of sound and movement. He is the "center of attraction"...his aural sense acts as a magnet, pulling together four or six or eight distinct musical ideas, actively combined to produce a musical composition.

His individual initiative is awakened by his desire to play with all these materials, to be challenged and to achieve success. There is also a reward to be gained by the student with the assimilation of each new musical expression: the songs he sings and dramatizes, the rhythms he improvises and the instruments he plays...these are his reward for his involvement and attentiveness.

The Orff approach is elemental. Imitation and repetition are the moving forces whereby the musical materials are assimilated by the children, then used to create and recreate new musical structures. For example, song #8 in Book I, "Lucy Locket" is a song with seven different melodic and rhythmic ideas played concurrently within the 16 bar composition, complete with an introduction and ending. As the child sings the songs he listens to all of the instruments and becomes accustomed to hearing how the various "parts" are fitted together to make the "whole" composition.

The Orff method is programmed to move from the simple to the complex. Its materials are leveled according to difficulty and can be used concurrently so that each child may develop at his own rate and participate on the basis of what materials and techniques he, as an individual has assimilated.

The use of the Orff materials make individualized learning possible. With the assimilation of materials given to the student in class he is able, through repetition, to proceed on his own, constructing larger structures from a combination of the simpler patterns he has assimilated. This is done with rhythmic patterns, melodic patterns and song melodies played on instruments.

When small groups of students get together (2 - 6) they teach each other the patterns and melodies they have learned, making possible greater individualized learning.

The materials given to the students in class by the teacher enables each child to use the materials while he experiments with creating new patterns through improvisation.

His direction is self-imposed as he combines the materials he and his classmates have learned in order to express himself musically. Some individuals have a greater capacity to assimilate materials. They improvise or arrange their materials in more complex or meaningful ideas. However, those individuals with less talent can progress at their own rate because the process or approach is the same for them as it is for the individuals who have more talent or capacity to assimilate materials.

Individualized learning also becomes common when the student is left alone with an instrument in his classroom or when he takes an instrument home overnight.

Individualized learning is expanded further when the student reads the musical notes of a pattern or melody and translates them into music through the use of his voice or an instrument.

Because of his total involvement in the Orff program the student happily accepts responsibilities and develops initiative in such ways as being careful with the handling of instruments checked out overnight and cooperating with his classmates in seeing that everyone gets a turn and that the instruments are kept in good condition; showing initiative in working out melodic patterns of varying difficulty by himself or learning to play melodies from his peers who show him what they have learned showing initiative by coming to school early to practice on instruments with one or two peers and developing the disciplines necessary for cooperation and positive results.

THE SCHULWERK - ITS ORIGIN AND AIMS

by

CARL ORFF

CONFERENCE ON ELEMENTARY MUSIC EDUCATION
July 26 - 28, 1962
at
EDWARD JOHNSON BUILDING
UNIVERSITY OF TORONTO

The nature of the Schulwerk, its aim and purpose, can perhaps best be explained by describing how it came into being. Looking back, I am tempted to call it a wild flower (being a passionate gardener I am given to such comparisons). Just as wild flowers grow wherever they find suitable conditions, so the Schulwerk grew and developed, finding nourishment in my work. It was not the result of a preconceived plan - I never would have been able to plan so far ahead - it simply arose from a need which I recognized. We all know from experience that wild flowers thrive in abundance while carefully tended garden flowers disappoint us sometimes; they lack the strength of natural growth.

Such natural growth has advantages and disadvantages. Those who look for a method or a ready-made system are rather uncomfortable with the Schulwerk; people with artistic temperament and a flair for improvisation are fascinated by it. They are stimulated by the possibilities inherent in a work which is never quite finished, in flux, constantly developing. It is only natural that such a procedure may be dangerous at times; it may run in the wrong direction. Anyone who wishes to advance on his own needs a thorough professional training and, in addition, an intimate knowledge of the style of the Schulwerk, a grasp of its aim and potential.

Unfortunately, it has often been mis-interpreted, exploited and falsified to the point of caricature. Yet a great amount of material sent to me year after year by truly outstanding teachers - letters, photographs, tapes, articles, reports - has confirmed and endorsed the soundness of my approach. I appreciate their attitude. I equally appreciate your interest and your willingness to come to Toronto to get acquainted with the ideas and ideals of the Schulwerk.

To return to its origins: in the 20's, the younger generation was captivated by a new feeling for the body, for sport, gymnastics and dance. Jacques Dalcroze had helped to prepare the ground for the new movement; his "Institute for Music and Rhythm" in Hellerau became widely known. Being keenly interested in the whole movement, I added to their number. Together with Dorothea Guenther - she was to become one of the outstanding teachers in her field - I established, in 1924, the Guenther Schule in Munich. Uppermost in my mind was the creation of a rhythmic education; also the realization of my main idea that music and movement ought to be taught simultaneously, supplementing one another and intimately connected. How necessary this was I had learned in the theatre. Working with singers, actors, dancers and musicians, I discovered a surprising lack of rhythmic awareness, a total absence of proper training.

There was no doubt in my mind that the training had to be totally different from what was customary at that time. The accent was on rhythm. We had to find instruments that lent themselves to this approach. It was my ambition to bring all students to the point where they could accompany their own dances and exercises as competently as musicians would. I did not want to have anything to do with piano accompaniments which were then (and still are) being used in the training of movement. Instead of making them play the piano (so out of place in a school of movement and dance) I taught the students instruments that had rhythmical impact, primitive appeal - and were easy to handle. Of course such instruments had first to be found. There was no shortage of percussion straight and simple, whether native or exotic; the current development of jazz had seen to that; we had only to choose what we wanted. An independent ensemble, however, called for melody and bordun instruments. For that reason we proceeded to build rhythm instruments capable of carrying melody - xylophones, metallophones and glockenspiels in various sizes and forms. Some were new, some influenced by medieval and exotic models. The trogxylophones, for instance, had little in common with the xylophones usually found in orchestras. It was actually a descendant of highly developed Indonesian types. In Karl Maendler, a piano and harpsichord manufacturer and genius, I found a man who was sympathetic to my ideas and willing to experiment. It took him years to develop all those instruments which are taken for granted today; but he succeeded in adding incomparable, irreplaceable timbres to our ensemble. New also were the ranges - there appeared soprano, alto, tenor and bass models of both xylophones and metallophones. New was finally a playing technique made possible by the addition of resonance boxes and by the use of soft mallets; the sound became infinitely more variable.

If I may digress for a moment, I would like to mention that these perfected xylophones and metallophones have found their way into our opera and symphony orchestras. I myself use them in quantity in "Antigonae" and "Oedipus" (ten to twelve large xylophones) where they dominate the orchestral timbre.

But back to the Guenther Schule; the flute soon joined the ensemble as a melody instrument. It is, of course, one of the oldest, one might say a primeval, instrument. After experimenting with exotic varieties I decided to use the recorder. Together with harpsichords and gambas it had been rediscovered in the course of the revival of old music. Until then, that is until the first years of our century, recorders had been hidden away in museums. With the help of Curt Sachs, at that time curator of the famous Berlin collection of ancient instruments, I was able to assemble a quartet of recorders built after old models - descant, treble, tenor and bass.

For the bass part of our ensemble - sustained fifths and borduns - we used kettledrums, low xylophones, also strings; cellos, fiddles and gambas of all sorts. A group of plucked instruments consisting of lutes and guitars completed our ensemble.

Now music had to be created, composed, or arranged from satisfactory original source material; folk music (both native and foreign) proved very valuable in this respect. In my teaching I tried to bring the students to the point where they could invent music of their own to accompany movement, however modest such inventions might be at first. They grew out of spontaneous improvisations in which a student could freely express himself. Our pieces were not first written out and afterwards performed. They were extemporizations. After much playing some might be set in notation. Reading was rather uncommon; the music was learnt by heart and played from memory. At the end we did, of course, write down what we played in order not to forget it, in order also to illustrate our pedogogical intentions. Thus originated the first edition of the Schulwerk in 1930. Its first volume began with the statement: "The Schulwerk concerns itself with the primary forces and forms of music." In quick succession there appeared additional volumes such as "Playing Percussion and Tambourine", "Playing Kettledrums", "Playing Xylophones", "Playing Recorders", also "Dances and Instrumental Pieces for Various Combinations".

Gunild Keatman, my erstwhile pupil and lifelong assistant, colloborated with me on the development of the instrumental ensemble and on the preparation of the volumes just mentioned.

Music educators had taken an interest in my experiments from the beginning. Foremost among them was Leo Kastenberg, most influential at that time because of his position in the Ministry of Education in Berlin. Assisted by Dr. Preussner and Dr. Walter, he espoused the cause of the Schulwerk; in fact he planned to test it on a grand scale in the public schools - a decision that led to immediate publication of the Schulwerk material. I still admire the courage of my publisher friends Ludwig and Willy Strecker (owners of Schott in Mainz) in printing it - and that at a time when the instruments called for were still in scant supply. Kastenberg's plan, however, was never put into operation. He soon had to relinquish his position, a political wave sweeping away all of the ideas which we had realized. Whatever was saved from the wreckage was misunderstood and misinterpreted.

During the war the Guenther Schule was completely destroyed, the buildings gutted by fire, the instruments lost. It was never rebuilt. Times had changed; I had given up teaching. And yet I expected, subconsciously, a new call.

The call came. It came in 1948. It was quite literally a call from the Bavarian radio. One of their officials, a Dr. Panofsky, had discovered an out-of-print recording from the time of the Guenther Schule and had played it to the director of school programming. The music on the record was scored for the ensemble I have described to you earlier. What they asked me was this: "Could you write us some music on these lines? Music that children might be able to play by themselves? We think that it would appeal to them. Three or four broadcasts perhaps?"

I was working on the score of "Antigone" at the time and was completely out of touch with educational problems; but I found the offer attractive, it presented a challenge. A challenge indeed! The instruments which had been used in the Guenther Schule were gone. Times were bad, raw material unavailable - how would we get new instruments? But that was not all. The old Schulwerk had addressed itself to an older age group, to prospective teachers of movement and dance. As it stood it was not applicable to children.

All of a sudden the tragic interruption of my earlier work became meaningful - I saw in a flash where rhythmic education really ought to begin; when a child enters school - or earlier still, at pre-school age. Although my previous experiments were out of date now because of my new insights, my years of experience had prepared me for a fresh start. That the unity of music and movement is still naturally present in the child (adolescents have already lost it, and must re-learn it) - is so sadly overlooked that it became the corner stone of my new pedagogical work. I suddenly understood what the first Schulwerk had lacked: the singing voice, the word. A child quite naturally starts with a call, a rhyme, with text and tune together; movement, play and song coalesce and integrate. I would never have been able to bring myself to write a few pieces for children for radio, seeing how busy I was at that time; but I was fascinated by the idea of a musical education completely geared to the child. So I accepted the offer and went to work, but in my own way.

I began to see things in the right perspective. "Elemental" was the password, applicable to music itself, to the instruments, to forms of speech and movement. What does it mean? The Latin word "pertaining to the elements, primeval, basic". What, then, is elemental music? Never music alone, but music connected with movement, dance and speech - not to be listened to, meaningful only in active participation. Elemental music is pre-intellectual, it lacks great form, it contents itself with simple sequential structures, ostinatos and miniature rondos. It is earthy, natural, almost a physical activity. It can be learnt and enjoyed by anyone - it is fitting for children.

Gunild Keetman and I, assisted by an experienced educator, shaped the first broadcasts and started to build the series. We worked with children and for children. The result was the new Schulwerk. Presently I shall play for you a few recorded examples to illustrate the plan we devised, the methods we used.

Our melodic starting point was the falling minor third; the compass was gradually widened until it reached a pentatonic scale without half tones. Linguistically we started with name calls, counting-out rhymes and the simplest of songs. Here was a world easily accessible to children. I wasn't thinking of especially gifted ones. What I had in mind was education in the broadcast terms, applicable to modestly gifted children and even those with very little talent. I knew from experience that few children are completely unmusical, that almost every child can comprehend and enjoy music. Incompetent teachers too often fail to recognize what is inherent in the child. Such teachers do a great deal of damage.

We began our broadcasts in the autumn of 1948 with unprepared school children between the ages of eight and twelve using whatever was left of the Guenther Schule instruments. The children were fascinated. As they played, their enthusiasm made its mark on the listener. It soon became clear (as I had foreseen) that the short series of broadcasts originally planned was wholly inadequate; that we were at the beginning of a far-reaching development. Where it would lead was impossible to predict. The response from the schools was beyond all expectation. Children were excited, they all wanted to learn to play that kind of music; requests for information mounted, people wanted to know where instruments could be bought. A young pupil of old Maendler, Klauss Becker, came to our assistance. With whatever material he could lay hands on, he put together the first xylophones and metallophones for the new Schulwerk. He too was successful. After a year he was able to open a workshop of his own called Studio 49, where our instruments are ateadily being improved.

Soon the radio organized competitions for the children who played, as well as for the children who were listening, with instruments as prizes. Rhymes and simple poems had to be set to music. The compositions (both melody and accompaniment) had to be written out. The results were most gratifying and proved to us that the broadcasts had been properly understood and digested.

They lasted five years and laid the groundwork for five basic volumes which appeared between 1950 and 1954. Their title - "Music for Children".

In 1949 Gunild Keetman joined the staff of the Mozarteum in Salzburg to give regular courses in the Schulwerk; Dr. Preussner, the director of the Academy, had known it since his early days with Kestenberg. Here it was possible to pay more attention to movement, an aspect that naturally doesn't lend itself to broadcasting. Demonstrations and performances aroused interest. Delegates to international conferences held at the Mozarteum became acquainted with the Schulwerk and decided to make use of it in their own countries. One of them was Arnold Walter, who prevailed upon Doreen Hall to study with Keetman in Salzburg and to introduce the Schulwerk in Canada after her return. Daniel Hellden carried it to Sweden, Nina Lange to Denmark. It also found its way to Switzerland, Belgium, Holland, England, Portugal, Yugoslavia, Latin America, Turkey, Israel, Greece and finally Japan. The tapes of the original broadcast did much to prepare the way. They were re-broadcast by many foreign stations.

All this made it necessary to translate and adapt the German edition. It wasn't simply a question of translation, but rather of using a country's folklore, its nursery rhymes and children's songs in the same way as the German ones have been used in the original. Doreen Hall and Arnold Walter prepared the first foreign version; since then the Schulwerk has been published in Swedish, Flemish, Danish, English, French, Spanish and Portuguese, with a Japanese edition in preparation.

After concluding the five volumes of "Music for Children", two sets of recordings and a film, I thought that I had come to the end of my pilgrimage. But the growing interest in the Schulwerk, the editing just mentioned, the additions of whole new fields such as music therapy, kept me extremely busy. They still do. Requests for teachers, the discovery also that the Schulwerk has all too often been wrongly interpreted, convinced me of the need for an authentic training center. Once again it was Dr. Preussner who came to my assistance by creating such a center in the Mozarteum; in this he was generously supported by the Austrian authorities whose help I gratefully acknowledge. The new Institute devotes itself exclusively to the Schulwerk and, in particular, to the training of teachers. It attracts students from all over the world. Efforts are being made to establish similar Institutes abroad. A few months from now, in October 1962, a therapeutical and socio-pedagogical research division will be added, with Wilhelm Keller in charge. I shall report elsewhere on the growing importance of this aspect of my work.

THE SCHULWERK AND MUSIC THERAPY

By Carl Orff

If I am to justify myself in speaking on this subject in this company, I must refer you to an essay by Heyer where we read that the collaboration of a medical psychotherapist and a music teacher is probably the ideal combination. While I am not a professional pedagogue, I have been intensely occupied with pedagogical problems for decades. The outcome of this is my Schulwerk and the special instruments that were constructed for it. The work, which is in many volumes, appeared years ago. The instruments are the so-called "Orff instruments" frequently referred to in medical journals. The term is not my own; it was introduced by the manufacturers as a trade mark. All instruments that went with the Schulwerk were so designated and this led to confusion. The term should strictly be used only for the instruments constructed according to my specifications: xylophones and metallophones. They owe their origin to the need for simple yet euphonious instruments to be used in basic work with children.

The Schulwerk approach was first tried out in a school for gymnastics and modern dance; later, and with certain modifications, it was found suitable for children in schools and kindergarten; finally it found its way into medical circles. I never thought of the Schulwerk and its instruments being used in music therapy when I made my earlier pedagogical experiments; I only recently discovered how widespread their use in medical circles really was. Now and then I learned through letters, brochures, articles, quotations and reports of the Schulwerk being used with retarded children, children with speech difficulties, the blind and even the epileptic. No expert in medicine, and always deep in my own work, I was unable to give these matters the attention they deserved. It was not until I received a letter from Professor Hofmarksrichter, director of the Deaf and Dumb Institute in Straubing, that I pricked up my ears. He informed me that he had used the Schulwerk for years with pupils and patients and invited me to come and see his group of children playing and dancing. I went to Straubing, and was deeply touched by what I saw. But let me quote Hofmarksrichter himself: "All life processes are rhythmic processes chiefly caused by accoustical impulses, most obviously in dance and in the rhythmic patterns of human speech.

"A deaf person is cut off from the world of sound. In him, there is not the stillness of someone reflecting; there is muteness. Once you realize that hearing and speaking are the two sides of one and the same process, you will understand why deafness leads to muteness. But muteness is also the absense of life-giving rhythm. This is why the movements of deaf people are either impeded and slow or else spasmodic and jerky; in any case, lacking a natural rhythmic flow. This is also the reason for his speaking monotonously and harshly, even after successful schooling.

"The education of deaf-mutes in our times has followed two courses, both designed to free such children from the bonds of monotony. The first course works with remnants of hearing in children up to now regarded as totally deaf. The second tries to provide the experience of rhythmic sensation by stimulating the sense of vibration. The discovery that some children had remnants of hearing was made possible by examining them with an electronic gadget called an audiometer. The success was surprising. In 1950, 80% of children in German deaf and dumb institutions were "totally deaf"; today the figure stands at about 30%. The remaining

70% have remnants of hearing that can be reached somehow. This does not mean that their hearing has improved - only that our hearing tests have changed. It was our endeavor to stimulate these scanty hearing remnants with hearing aids, to make use of them in the formation of speech sounds, to supply rhythmic stimuli, and to transform them finally into gesture and expressive dance.

"But our special concern was with children that were totally deaf. They cannot be reached at all through the ear - but, in compensation, their sense of touch and vibration is more strongly developed. For rhythmic training of totally or nearly-totally deaf children, the Orff Schulwerk provided valuable aid. A large number of the instruments recommended in the Schulwerk (tambourines, tom-toms, kettledrums, xylophones, metallophones, etc.) are acoustically characterised by their attack. This attack is perceived by all deaf and nearly-deaf children, yet the quality of the perception of vibration, in the case of totally deaf children even, is different for different tones. After a brief practice period, even totally deaf children are able to distinguish pitch. The various tones are localised in different parts of the body; deaf people feel high tones high up on the head, in the resonating cavities of the cranium and the jaw; low tones are felt in the considerably larger resonating cavities of the thorax and the abdomen. This discovery justifies physiologically the attempt to provide deaf children with rhythmical education.

"During the 1954 Conference for Teachers in German Institutes for the Deaf and Dumb in Munich for the first time twenty children performed in the auditorium of the university using Orff instruments. I conducted the group myself, giving only short cues, and yet there was no lack of precision in the playing, so well did the rhythmic sensations regulate the maintenance of musical order. The program included two extended pieces from the Schulwerk. At that time, a concert given by deaf children was unheard of, but today, just eight years later, rhythmic musical training on the instruments, to some extent even the use of texts from the Schulwerk, have been given a place in the curriculum of more than one-third of the German institutes for the deaf and dumb.

"We took great pains to harness the powerful rhythmical impulses produced by the Orff instruments and to use them in connection with the natural movements of the body, such as striding, walking and running. Later on, we tried to imitate such natural events as the falling of snowflakes, or autumn leaves or raindrops, to form them melodically, to find the right instrumentation, to add notation and to translate our findings into movement and dance. Time and again we observed that the children, given intelligent leadership, participated with joy and abandon. This was the result-- apart from the aforementioned exciting attack of various factors: the instruments were easy to handle, playing them created a kind of musical co-operation. The individual was carried along by all the others--literally carried along by the common rhythm of the vibrations sensed and experienced by all. This kind of rhythmic training for deaf children is particularly significant because it represents not merely passive listening but implies active participation.

Somewhere else Hofmarksrichter remarks: "The teacher who gives such training must himself be artistically inclined." Thus we see that not just any teacher--and, I should like to add, not just any physician or therapist--can be of use in rhythmic education. Of course, everyone should know about these developments, but not everyone is capable of doing this kind of teaching. Hofmarksrichter is a

happy exception, for experiments elsewhere have not always led to such positive results, simply because people did not know how to handle the instruments, nor did they choose the right music. The Orff Schulwerk deals with the basic elements of music. This "elemental" music is not primitive music. It is never just music; it is intimately connected with dance and speech. It is music that one must make one's self, music in which one is involved, not as a listener, but as a participant. It is not meant to be performed, it is preintellectual and uses very simple structures. "Elemental" music is earthy, natural, closely related to the body, it can be learned and experienced by everyone--it is fitting for children.

This is probably what Konig is getting at (I am quoting from "Music in Medicine") when he says: "for this we don't want the powerful riches of a Beethoven or a Bruckner symphony, the musical artifices must first be replaced by the very elements of music in order to study how man reacts to them."

To refer to practical experience, let me quote Franz Hohenleitner, a teacher of speech therapy in Munich, whose work "Reform of Speech Therapy", contains a special chapter on the Orff Schulwerk: "In agreement with the music therapy embodied in the Schulwerk, where the basic elements of music are being made use of, we share with Konig the following aims: stutterers suffer from lack of attention and concentration, their motor activities are disturbed. This being so, they profit greatly by daily Schulwerk exercises--by singing and playing, beating time to simple melodies, by listening to their own playing as members of a group. The uncontrolled flow of ideas, which causes the lack of attention just mentioned, is checked by active participation as well as a great deal of concentrated listening. The process is enhanced by the frequent repetition of short melodic phrases to which children react most favorably: they never tire of them. "Melody has the power to bring order out of the chaos of uncontrolled thoughts" writes Konig. The infectious and liberating character of Orff's music influences a group of children so strongly that we find ourselves in agreement with him when he says: "What we want is not education <u>for</u> music, but <u>through</u> music"--a statement that remains true in spite of being too often and too loosely quoted.

Hohenleitner continues: "there is this to say about the sound of the instruments, that the metallophone, whose bars are made of a light metal alloy, are characterized by a dark, soft, rich resonance without stimulating effects. This is particularly suitable for our therapeutic and pedagogical purposes."

Let me add here that our new xylophones, also provided with resonance boxes, produce a very soft sound if played with the proper mallets. They are very different from all xylophones, fomerly used which were struck by wooden sticks and rather hard in tone. It cannot be said too often that all percussion instruments must be played gently at first, that noise can be harmful and must be carefully avoided. If the nature of the instruments is not sufficiently understood, the results are deplorable: bad percussion playing leads to nervous irritation, and loses all pedagogical value. Which doesn't mean that a <u>forte</u> at the right moment may not have a liberating effect, especially in the case of children.

Hohenleitner goes on to describe the clapping, stamping, jumping and dancing of children who participate without using the instruments proper; and continue "Familiarity with the instruments and the proper use of mallets leads, in the very first lesson, to the recognition of tonal space: a tremendous experience

for children. This is confirmed by the joy visible on all faces, and by the tireless perseverance of all participants. The success so quickly achieved by using the Schulwerk gives the children courage, makes them self-confident, and helps them to form quickly a positive relationship to ensemble playing."

Such initial successes, however, should not lead to the erroneous conclusion that no difficulties will arise. On the contrary, the teacher needs a great deal of specialized knowledge to carry him beyond the stage of a successful start. Without such knowledge, a fruitful development is impossible.

But to return to Hohenleitner: "An obvious difficulty for beginners playing xylophones, metallophones and glockenspiels arises when children leave the mallets too long on the wooden and metal bars, inhibiting their vibrations. Such a stroke, leaving the mallet too long at the bar, changes the signal to noise ratio, dampens and finally mutes the sound, inhibiting its vibrations; but it is easily corrected. And students come to understand that wrong techniques lead to failure, here as well as in matters relating to speech, to the relative values of consonants and vowels. Children with speech difficulties learn from the comparison that language comes into its own only if the consonants are treated as short introductions to the vibrating vowel sounds. An overemphasized consonant inhibits or at least impairs the following vowel sound, just as an overemphasized stroke with the mallet inhibits the proper vibrations of glockenspiels and xylophones.

"Children begin to listen to one another, experience the liberating effect of music, learn to relax and lose their inhibitions - these are positive factors hardly to be overrated; they fulfill specific tasks in speech therapy. We know from experience that children with speech difficulties profit from rhythmic training by being more relaxed and less inhibited. Something is made to vibrate in them for which rhythm and melody supply the ordering framework - these vibrations cannot be measured or proved, they are the expressions of the feeling of every player; the expression of each one fits in harmoniously with the ensemble. The playing creates an inner readiness, the stutterer senses the harmony of the individual with the group. The individual loosens the bonds of isolation, and frees himself from his own cramped nature; he identifies harmony in music with a longed-for harmony in his own discordant self, and experiences happiness.

"Our education, our way of life being extremely rationalized, the Schulwerk is of particular importance because of its intimate connection with unconcious processes - the only such connection outside of psychotherapy, and yet one of its principal aids.

"In any case, today it must be regarded as one of the most outstanding methods available in this branch of therapy."

In conclusion, let me quote from a work written during the last century that bears the title "A System of Medical Music, and Indispensable Manual for Medical Practitioners, Directors of Insane Asylums, Practical Physicians, and Unmusical Teachers of Various Disciplines" by Peter Joseph Schneider, Bonn, 1835.

"In order to use music, as it were, in the healing of physical and mental ills, the doctor must know and thoroughly understand not only the various instruments, but also the nature of tone, the various types of songs, and the effects that they produce so that he may endeavor to heal the patient according to his individual character by means of instruments and songs best suited to a particular illness.

Instrumental instruction is therefore indispensable for a physician. Does this now mean, further, that he must know how to sing in the manner of a dilettante, at least? Answers to these questions might be very beneficial for the suffering world. The point is, however, and this is a rule without exception, that the doctor must understand the nature of song and instruments and application to the patient's condition. That he should further know how to make use of music when he comes to ask his quis quid ubi, quibus auxilis est, cur quo modo quando. Everyone will agree to this much.

The most barbaric savages honour the powers of rhythm in their songs and dances much more highly than we do; for they stand much closer to nature, and cerebration, that great revolving wheel which civilization turns before us, and us with it, makes such a monotonour uproar in the ears of us self-seeking civilized people, that we cannot hear the gentle tones of nature. The child and the common man are still creatures who are attuned to them; they prove in their joy, in their merriment, in their dances, as well as in their work, that rhythm is a gift that makes her dearest children happy, and gives strength to the most tormented of them.

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ORFF-SCHULWERK AND CONTEMPORARY AMERICAN EDUCATIONAL THOUGHT

Arnold E. Burkart

Those of us intrigued with the delights of an Orff-Schulwerk-inspired program have a responsibility to be more than intrigued or delighted -- we need to initiate and continue a serious search for and discovery of the educational implications of the Schulwerk -- especially its relationship to the curriculum and the modern instructional scene in America.

The educational philosophies inherent in Orff-Schulwerk are, without a doubt, contemporary and up-to-date, as mirrored in the pronouncements of the most renowned and authoritative modern spokemen for education, psychology, media specialism, philosophy, sociology, and music education. What leaders in these disciplines have been saying most clearly in recent years is that the most valuable and valid contemporary instructional philosophies include the following:

-- procedures related to developing understanding of key concepts and the broad structure of a discipline;
-- using inquiry techniques;
-- individualization of instruction; personalization;
-- necessity for the learner's active participation in the learning process;
-- fostering creative behavior;
-- the teacher as a guide and facilitator, as a catalyst for change; not the fount from whom all knowledge flows!

And these are precisely the kinds of philosophic concepts inherent in Schulwerk. To develop a possible model for initiating such a search for the relationships mentioned above, let me first posit some of the key points which Orff's educational philosophy seems to propound and begin to relate these to what some modern American thinkers in education, music, and related areas have written or said:

1. Schulwerk manifests a guided development of basic sensitivities to the fundamental nature of elemental music as a <u>personal communicative and expressive vehicle</u>.

From the Tanglewood Declaration: "Music and other fine arts, largely non-verbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization."[1]

Renowned Psychologist: "Education in music, education in art, education in dancing and rhythm, are far closer to intrinsic education, that is, of learning your identity, than other parts of education."[2]

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[1]"The Tanglewood Symposium," special insert in <u>Music Educators Journal</u>, Vol. 54, No. 3, November 1967.

[2]Abraham H. Maslow, Professor of Psychology, Brandeis U.; excerpt from speech before the Tanglewood Symposium, August, 1967.

From the Yale Report: "A basic musicality should be developed before the teaching of reading, notation, composing, or analysis is attempted, for these skills become mechanical and meaningless without it."[3]

2. Schulwerk procedures guide the development of musicality through building sensitivity to the fundamental structure of music, embodying the basic concepts represented by the components of rhythm, melody, form, polyphony-harmony, and the expressive elements.

Jerome Bruner, one of America's most noted educational psychologists: "Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure, in short, is to learn how things are related."[4]

3. Schulwerk fosters a climate inviting guided discovery of the basic concepts of music through motivational-directed activities. This affords a kind of learning situation which is most productive, with a high retention-potential.

Music supervisor, large school system: "Perhaps the best education in music we can give young people is to help them discover for themselves, through processes of inquiry, how to approach a piece of music on its own terms. Those terms are purely musical. They deal with the constituent elements and relationships that exist among them."[5]

Eminent philosopher: "The condemnation of advanced education is that it kills the native-born wonder with which children are born."[6]

4. Schulwerk approaches the development of these basic discoveries about the nature of music and the relationship of self through diverse avenues of participation and involvement -- through speech, movement, body rhythms, singing, playing of specially-designed, aesthetically beautiful sounding simple instruments, with all participation avenues emanating from the special, relevant, and imagiative communicative potentials of children.

From America's great media specialist; in a description of the school of the future: "There will be no distinction between work and play in the new school, for the student will be totally involved ...To be involved means to be drawn in, to interact. To go on interacting, the student must get somewhere. In other words, the student and the learning environment ...must respond to each other in a pleasing and purposeful interplay."[7]

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[3]Claude V. Palisca, et al., Music in Our Schools - A Search for Improvement U.S. Department of Health, Education and Welfare, Office of Education, OE-33033 Bulletin 1964, No. 28, p. 6.

[4]Jerome Bruner, The Process of Education: Cambridge; Harvard University Press, 1954

[5]William C. Hatshorn, Supervisor in Charge, Music Section, Los Angeles City School Districts; excerpt from speech before Tanglewood Symposium, 1967.

[6]F.S.C. Northrop, Sterling Professor of Philosophy and Law, Emeritus, Yale University, excerpt from speech before Tanglewood Symposium, August, 1967.

[7]Marshal McLuhan and G.B. Leonard, "The Future of Education - The Class of 1989," Look Magazine, Vol. 31, No. 4, February 21, 1967.

5. Schulwerk fosters immediate use, arrangement and rearrangement of basic elements in improvisational forms through developing a climate and organization which encourages this spontaneity and creativity.

> From a well-known American educational administrator: "The creative process whether in science, music, or art, can not be taught. Our new responsibilities lie in the opportunity we have for creating a suitable climate for growth and providing the materials which are needed for work and experimentation, and understanding needed by the urge for expression."[8]

6. The wide range of activities and experiences used in guiding development of sensitivity to the basic concepts of music ensures that each child has opportunity to progress developmentally at his own optimum rate, and this aspect is fully in accord within the context of the class instructional program. Such opportunities for individual development have value not only in relation to the motor, cognitive, and affective competency-potentials to be found in a classroom, but also have specific validity for cultural differences, being particularly valid for children from culturally deprived areas.

> From Frank Riessman, foremost American writer on the education of the culturally-deprived; speaking of the motivation of culturally disadvantaged children in relation to education: "For less interest is shown in art, music, and the social studies, as currently taught. New approaches to teaching these subjects must be found."[9]

> "The deprived individual appears to learn in what Miller and Swanson (Inner Conflict and Defense, p. 24) describe as a much more physical or motorific fashion. 'Some people can think through a problem only if they can work on it with their hands. Unless they can manipulate objects physically, they cannot perform adequately."[10]

In conclusion, let me reiterate that the foregoing essay, along with establishing any validity in its own right, will become much more valuable as it becomes a possible model for, or stimulates further research and discovery in this improtant area.

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[8] Hobart Sommers, Music in General Education - International Conference on the Role and Place of Music in the Education of Youth and Adults, Copenhagen, 1958, p. 26

[9] Frank Riessman, The Culturally Deprived Child, Harper, 1962, p.32

[10] Ibid., p.29

[11] Ibid., p.32

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APPENDIX B

SOME WORKSHOP MATERIALS

THE WORKSHOP COURSE

I)
) speech, body rhythms, songs, dramatizations
II)
) hand signal singing, echo singing, dancing
III)

IV) rhythmic improvisation, other creative forms

V) instrumental playing

VI) instruments and songs

VII) instruments and songs

VIII) instruments and songs

IX) echo rhythms, ostinato rhythms - includes all basic rhythms

X) melodic improvisation

XI) reading music

THE WORKSHOP AND SPECIAL CONCERNS

...demonstration and training rather than "exposure"
a practical application of Orff materials and techniques

...the place of order and structure in the presentation of
varied materials

...how "active" listening is developed

...the concurrent use of all materials

...the varied arrangement of Orff materials as they are
applied to specific objectives

...economy of movement in development of techniques

...systems of organization for effective results

...application of Orff materials to suit individual needs
of students

INTRODUCTION

Appendix (Originally a report to the Board of Education, District #59, Elk Grove in 1966 and later reprinted by Lyons Music News)

"Music for Children" is meant to be used as a primer for children in the Kindergarten, 1st, 2nd and 3rd grades. Its overall aim is to present to young children a basic musical vocabulary...a vocabulary that will enable them to use and understand the elemental forces of music (rhythm and melody), to express themselves creatively and confidently in the language of music.

"Music for Children" is a modern method, intelligently graded and programmed, based upon the latest, up-to-date knowledge of educational theories, laws and how children learn. The philosophical ideas that are found to guide the framework of the method are based upon what is known about the nature of children and music.

The Orff musical and didactic materials make it possible for the student actually to reconstruct the development of music. He does this by an active physical and mental re-creation of each stage of music as it grew from its earliest beginnings.

What were the origins of the first musical expressions of men? Most probably music began with rhythm and since rhythm is inherent in speech, the first musical materials used in the Orff method take the form of short speech patterns, spoken in rhythm. Used concurrently with the speech rhythms are body rhythms, executed by clapping, stamping, leg slapping and finger snapping. Then, almost imperceptively, as an outgrowth of the speech and rhythm, melody appears...not the complicated melody of our major and minor scales, but melody that suits the nature of children, and the primitive stage of their musical devolopment...melody derived from the five tones of the pentatonic scale.

Songs now appear; first with two, then three, later four, and finally five tones. The texts for the songs are taken from folklore, nursery rhymes, etc.

Instruments such as xylophones, glockenspiels, metalophones, tympani drums, and drums and other percussion instruments are used to ornament and decorate the songs, and with various arrangements of materials the compositions take on an elemental, yet intelligent form; a form that has order, structure and musical meaning.

We see the child as an egocentered, fantasy-minded, primitive human being, deep in the process of becoming civilized. We see him as a curious, playful, imaginative being, with his deep set needs for order, imitation, repetition and work (which to the child often takes the form of play).

The simplicity of the Orff materials used will be seen to be consistent with the nature of the child. The texts used are adopted from nursery rhymes. All of the rhythms and melodies are uncomplicated and the structure of a composition is arrived at through a repetition of short patterns. Everything is learned by first listening and then being repeated in imitation. The musical materials are presented in a way that could be compared to building blocks, and the child is free to improvise his own constructions (in music).

Too often music is taught beginning with abstractions such as the notation of music, or other facts about music. These abstractions really become distractions to the child whose interest lies in learning through the experience of his senses, his body and his imagination. The Orff method lays a strong foundation in listening to and executing the music, which is as necessary to a command of the language of music as hearing and speaking is to expression and communication in a spoken or written language.

Moreover, the Orff method makes it possible for the child to develop all of the areas of his musical abilities concurrently: rhythm, melody, singing, playing instruments, listening, form and structure, creativeness in the form of improvisation and composition.

SPEECH PATTERNS

The teacher speaks a short group of words (usually in the form of an old saying, adage, nursery rhyme, etc.) and the children repeat the pattern several times until they receive the (hand) signal to stop...The exercise is then repeated with another pattern.

The speech patterns are of course, spoken with a definite rhythmic feeling and "in time", although the speed of a particular pattern may be varied, i.e., fast, slow, very fast, gradually getting faster or slower. The speech patterns are also experienced with changes in volume as well as speed. Here, also, as with the changes in speed, the meaning of the words determine the volume, i.e., "Here today, gone tomorrow" may be repeated five to eight times, starting loud and gradually getting softer. "Light as a feather" would indicate a soft and light (not heavy) expression. "Busy as a bee" would be spoken fast.

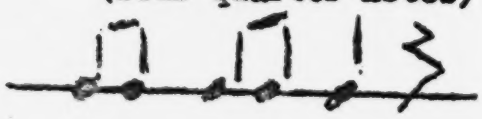
By performing speech patterns with varying speeds and degrees of volume the student becomes accustomed to the idea that music is "expressed" through the mediums of speed and volume. Thus, with an immediate use of dynamics, a gradual development of sensitivity to the more refined expressions of music is made possible.

At this point, it would be appropriate to mention that the rhythmic structure of the words are representative of (their corresponding) written symbols of musical notation, i.e.

"First come, first served" represents

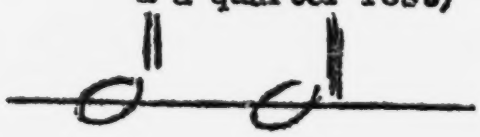
(four quarter notes)

"Busy as a bee" represents



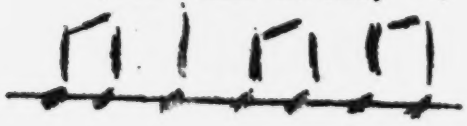
(four eights, a quarter & a quarter rest)

"Hum, Drum" represents

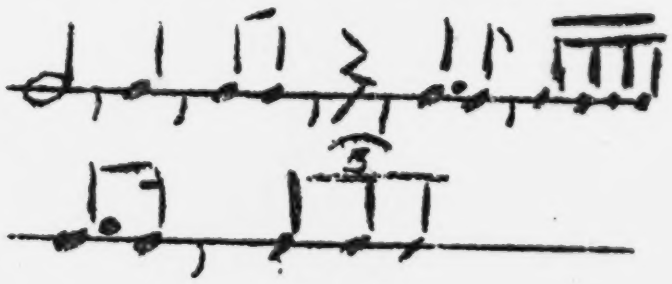


(two half notes)

"Here today, gone tomorrow" represents



It can be seen that only the basic values of duration are presented first: combinations of long and short duration.



However, the object at this stage is not to teach musical notation, but to give the child experiences in hearing and feeling (through the active participation of speaking) of basic combinations of long and short pulsations that result in "rhythm", the natural starting point in making music.

Speech patterns are also employed in the altenation of two groups of students speaking one after the other. Various combinations of students may take these forms:

a. Half the class in one group - half in the other.

b. One student alternating with the class.

c. A small group of 5 - 10 students alternating with the rest of the class.

Speech patterns are also employed in the form of a canon or round. One group begins and as it continues, the second group begins at a point that will enable each group to be speaking different words at the same time, while the rhythm of each part is coordinated with the other. This results in a greater dimension of sound and also the appearance of two different things going on at the same time.

With the introduction of speech patterns the students are trained to watch the director..this is a valuable habit for future participation in other musical groups as well as the Orff music. It also guarantees a greater degree of alertness and concentration on the part of the student.

By performing speech patterns the student is trained in listening; he becomes more sensitive to differences in the quality and quantity of sound and the movement of sound as it exists in time and space.

BODY RHYTHMS

The body is used as an instrument to reproduce rhythms through clapping, stamping, leg slapping and finger snapping.

For a starting point the Orff music employs echo-clapping exercises i.e., the teacher claps a rhythm while the class listens, and then repeats the teacher's rhythm. At first, short one bar, and two bar rhythms are played, employing only basic combinations of long and short pulsations.

It can be seen that the echo clapping impels the student to listen for if he is to repeat the teacher's rhythmic pattern he must first hear it.

The length and complexity of the rhythms increase in proportion to the student's development.

The development of a sensitivity to different qualities of sound is now extended to include the four qualities that are represented by clapping, stamping, leg slapping and finger snapping. At this early stage in the method, it is possible for the student to organize these four qualities of sound into meaningful rhythms through improvisation (See section on creativeness).

The body rhythms are also used in other ways. For example:

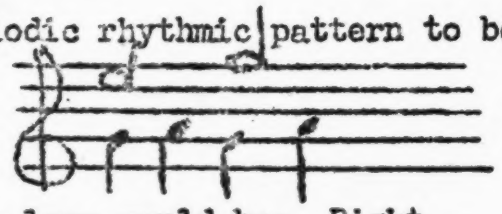
a. A one-measure rhythm of stamp, clap, stamp, clap is used as a pattern which is repeated as an ornamentation to a speech pattern or a song.

b. One or more rhythm may be used to decorate songs.

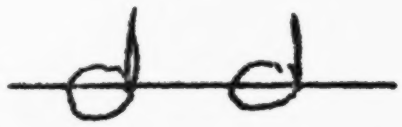
c. Two or more different rhythmic patterns may be played, at the same time, by groups within one class, thus developing the student's sense of coordination.

d. Leg-slapping rhythms are used in preparation for instrumental playing on xylophones, glockenspiels, etc.

For instance: if the melodic rhythmic pattern to be played on the xylophone is:



The pattern played on the legs would be: Right -



Left

Through this illustration (d) of the use of leg slapping with the hands we can observe a principle of learning...that of making progress from the crude to the refined or to put it another way, proceeding from the general to the specific.

The playing of the rhythm on the legs represents the more crude stage of the technique needed to play the melody with mallets on the xylophone, the bars of the instrument being smaller and thinner than the legs of the student. The movements necessary for playing the instrument must be smaller and more accurate (more refined) than the movements that are necessary to play the rhythm on the legs. Therefore, if the student first plays the rhythm on his legs, he can more easily succeed when he uses the mallets to play the melody on the bars of the instrument.

Another important idea:

There is a union of the student's thinking and the movements of his body as he reproduces rhythms. Thus, there is established a strong awareness and feeling for rhythm. This represents a literal <u>development</u> of his "sense" of rhythm.

Also:

When the student is able to play various 'ostinati' body rhythms as recurring patterns for four to eight measures, he has made possible the construction of a basic framework to which he may add speech, melody, or combinations of melodies played on instruments. This gives the student an early insight into the form and structure of music.

SONGS

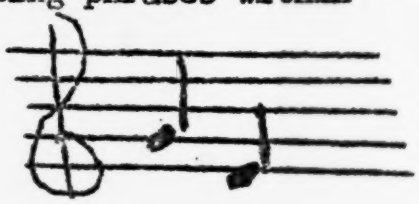
The texts of the songs are taken from folklore and nursery rhymes. The simplicity and directness of these texts naturally appeals to and is consistent with the early stage of the childs mental (and musical) development.

The melodic structure of the songs in the first book (used for approximately one year, more or less, is limited to the pentatonic range (five tones)

The pentatonic range corresponds to the range of the child's mentality and allows him to express himself easily, without being in danger of imitating the complicated, sophisticated music of adults.

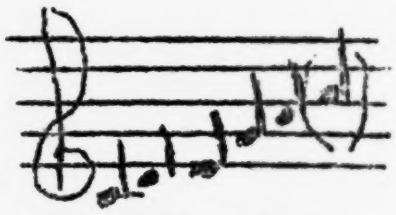
The form of the songs is uncomplicated, usually consisting of four to eight measures and repeated once. Often there are two contrasting phrases within the song.

The melodies of the first songs employ only two tones:



This is extended to three:

Then four and finally five tones of the pentatonic scale:



The melodic material of the songs is graded and programmed. The use of the pentatonic scale is of immense value when teaching young children (usually with limited musical experiences) how to sing. The range is limited to five tones (C-A, a major 6th) rather than 7 tones or more as is used in other traditional methods that use the major and minor scales. There are no half-tones in the pentatonic whereas there are two (and sometimes more) in the major and minor scales. The melodic patterns of the pentatonic scale are more limited in complexity with regard to intervals of pitch and the melodies are therefore easier to hear and reproduce.

INSTRUMENTS

With the introduction of instruments, we see the expension to an even greater palate of colors for our student "painters of sound".

The varied colors include the quality of the wooden-barred xylophones, the metal-barred glockenspiels with their high-pitched bell sounds, the deep ring of the metalophones, the depth of the bass xylophone, tympani drums and cello and the varied sounds of the accessory instruments; triangles, cymbals, wood-blocks, tambourines, hand drums, and others.

The range is limited in the first year to the pentatonic range by removing the F and B bars. Almost all of the barred instruments have a range of two octaves

All of the instruments are played with mallets that strike the bars of the instruments with an up and down movement of the wrist.

The instruments are used to decorate songs, provide introductions and endings for the songs, to form the orchestration of instrumental compositions and for exercises in improvisation.

FORM AND STRUCTURE

The form and structure of the Orff materials and compositions is elemental and uncomplicated. All of the music is structured in 1, 2, 4 and 8 measure phrases.

In most of the compositions there is a 2 to 4 bar instrumental introduction. The song proper follows and the children continue playing as they sing the song. Then there follows a repetition of the song (accompanied by the instrumental material) and finally an instrumental ending.

The introductions are often structured so that the entrances of each instrument follows the other at a distance of one measure until they are all playing together and they reach the point at which the song begins. The student, through being confronted with the problem of finding his place of entry, becomes aware of the relationships of the parts to the whole. The endings are usually structured after the pattern of the introduction.

Often the introduction and endings consist of the same material that is used throughout the song. Sometimes, however, the introduction may consist of different material than is used for decoration of the song. This arrangement makes provision for the student who has reached the stage of development that enables him to coordinate and control more complex relationships, i.e., he plays one pattern for the introduction and when the song begins he changes to a different pattern. For the ending he must change back to the first pattern. All this is done, of course, in time without hesitations.

Speaking more generally, the student is made aware of form and structure through active listening and performing. Since all of the Orff compositions present the basic musical elements of rhythm and melody in a ordered, regular, symetrically balanced, uncomplicated structure, the student experiences (sometimes consciously and also subconsciously) the concepts of order, unity, continuity, and balance which are present in the structure of the music.

LISTENING

All of the music is learned by "ear" (this guarantees the student the greatest amount of freedom), i.e., the student hears what the teacher plays or sings and then repeats what he hears. The listening is extended to include aural preception of:

a. differences in quality

b. differences in volume

c. rhythms (various combinations of lengths of sound)

d. comparisons of the same sounds in different registers (soprano, alto, bass)

e. various combinations and relationships of two to eight (or more) different rhythms and melodies played simultaneously

All of the listening is active rather than passive. The student is involved with what he is listening to, and he develops a coordination that enables him to listen to all of the music at the same time he is singing and playing an instrument or body rhythm.

CREATIVENESS

One of the most important objectives of the Orff method is the development of improvisation, leading to composition.

A good starting point is to allow students to take turns being the "director" and leading the class in echo rhythms. Almost every child shows a great desire to be the leader of his class when given this opportunity. Children with different degrees of talent and ability will invent rhythms and melodies of varying complexity. However, using the elemental forces of rhythm and melody each individual is free to express his own musical ideas.

The improvisations continue with clapping, i.e., (1) The whole class claps a four measure phrase; (2) One student follows immediately with an improvisation of a two to four measure phrase using any combination of stamping, clapping, finger snapping and leg slapping; (3) The class then repeats their four measure phrase and the cycle begins again with another student following with the solo part. The same procedure may be used with rhythm instruments such as hand drums, etc.

Melodic improvisations are next: (1) A number of students (2 - 8) play patterns on instruments which provides a background or accompaniment for one soloist at a time. (2) A group of students stand in line and take turns improvising on a solo glockenspiel or xylophone, playing from four to eight measures of music. From a standpoint of self-learning, the Orff method leaves the field wide open. Two or more students may get together (without the direct supervision of a teacher) and invent or compose melodies, texts, and rhythms that are as intelligent or meaningful as the compositions found in the Orff book.

Many other creative applications of the Orff method are possible which the teachers and the students may discover for themselves.

THE CONCURRENT USE OF MATERIALS - ECONOMY IN LEARNING

THE STUDENT'S INVOLVEMENT

All of the materials presented to the student may be used concurrently because they bear a strong relationship to one another; all are commonly rooted to the elements of music. No superfluous material is wasted on the student; he uses everything he learns. Thus, the greatest economy in learning is possible.

TO ILLUSTRATE:

We begin a class session with the presentation of a one-bar body rhythm. To this we add a second, contrasting rhythm. To these we add a speech pattern. We then substitute a melody for the speech pattern. Now we add instruments, one at a time. (The compositions could be enlarged still more with the addition of an introduction and ending).

What has the student done? He has built, constructed step by step, a complete composition. He has, through his own individual participation, experienced the growth of a composition, all in a matter of ten or fifteen minutes.

READING MUSIC

Reading music can be introduced with the Orff program in two ways: by using the letter names or by using the syllables (or both).

If the letter names are sung, from the beginning, with the various melodic ostinati that are played and with the melodies of songs that are sung, the child will become accustomed to connecting the sounds he plays and sings with the letter names. Thus, it will be only a matter of choosing the right time for a group to begin to transfer the letter names of the sounds he has been singing to the notes on the staff, beginning with two, then three, then four and finally five notes. When the second book is begun the sixth and seventh notes will be added to represent the two additional tones.

If the Kodaly system of syllable hand-signal singing is begun in the kindergarten and continued in the first grade, one can even more easily make a transfer (in the same way as described for letter-name reading) from the syllable names to the notes on the staff. An interesting system of introduction would be to: (1) begin with showing the class a transparency (with the use of an overhead projector) of one of the Orff compositions they have already played; (2) have the children follow each part of the score as the composition is performed; (3) have the class then sing all of the parts (with hand-signal singing and without the signals); (4) have the children play and sing the composition as they follow the score once again.

A QUOTE BY ROBERT BROWER FROM DISTRICT #59 NEWSLETTER, VOL. III, NO. 2

"The idea here is a challenge. When you allow a child to work, he acts in the same way as a professional would on a simpler level. In history, the child would be a detective. Essentially, we set up a framework within which he can proceed on his own".

From a careful review of the introduction and descriptions of this report, it can be seen that the Orff method embraces and is in complete harmony with the idea of Mr. Brower quoted above.

The Orff method offers innumerable opportunities for the student to observe, remember and compare; a sure formula for learning.

The Orff method follows Alfred North Whitehead's order of the three stages of learning, i.e., romantic, detail and generalization.

The organization of the Orff method is based upon Herbert Spencer's underlying idea in his "Essays on Education", i.e., First things first. One must ask himself in education what is most important, and what is the order of that importance with regard to the presentation of material in a given area.

The Orff music, technically speaking, is easier to do than traditional methods. The special requirements of the teacher working with the Orff method would be more in the realm of creativity: a creative use of the basic musical ideas, i.e., being able to put together basic rhythms, melodies, speech, body movements, improvisations, etc., into various combinations. Then taking these combinations and rearranging the musical material so that new and varied structures are formed. The possibilities for new arrangements being unlimited, the teacher would of necessity, have to maintain a constant check on himself: to make sure that his mind was open and free to accept new ideas that he has not yet used.

The teacher would also have to understand certain ideas about learning such as how physical skills are developed, how the child learns (and remembers what he has learned) and the areas that require a more refined scrutinization of learning such as: which skills support the formation of other skills, an evaluation of progress and how to shift concentration from one area to another at the right time, how to arrange the materials so that they may be used concurrently, etc.

ORFF METHOD: HOW TO GET STARTED WITH THE FIRST CLASS MEETING

After appropriate introductions and a short mention of the kinds of activity this music will include (speech, body rhythms, songs) you might proceed something like this:

> "First, let's do some speech patterns - here's how it works --First I'll say a group of words in rhythm, then you say the same group of words that I said and keep repeating them until I give you the signal to stop...like this (show conductor's signal for release). You'll see better how it works when we do it. Let's try this one: "First come, first served".
>
> Keep a conductor's beat as you motion for the children to begin speaking (without missing a beat). If they act surprised and don't speak, continue to speak the pattern and say to them "come on, you speak too", until you have them with you. Give the release signal and you're off again with a new speech pattern. Here are some good ones you might start with:
>
> Speech Patterns:*
>
> First come, first served
>
> Here today, gone tomorrow
>
> Look before you leap
>
> Time flies
>
> Save your breath to cool your cereal
>
> Busy as a bee
>
> Paddle your own canoe
>
> Blue bir, blue bird, Bobolink, bobolink, Black bird, black bird
>
> Whipoorwill, whipoorwill, King fisher, King fisher, Duck clap
>
> 1. Speak entire speech pattern stamp
> 2. Have children echo one bird at a time
> 3. Try two birds at a time
> 4. Do the complete pattern
> 5. Add the clap - stamp for the ending

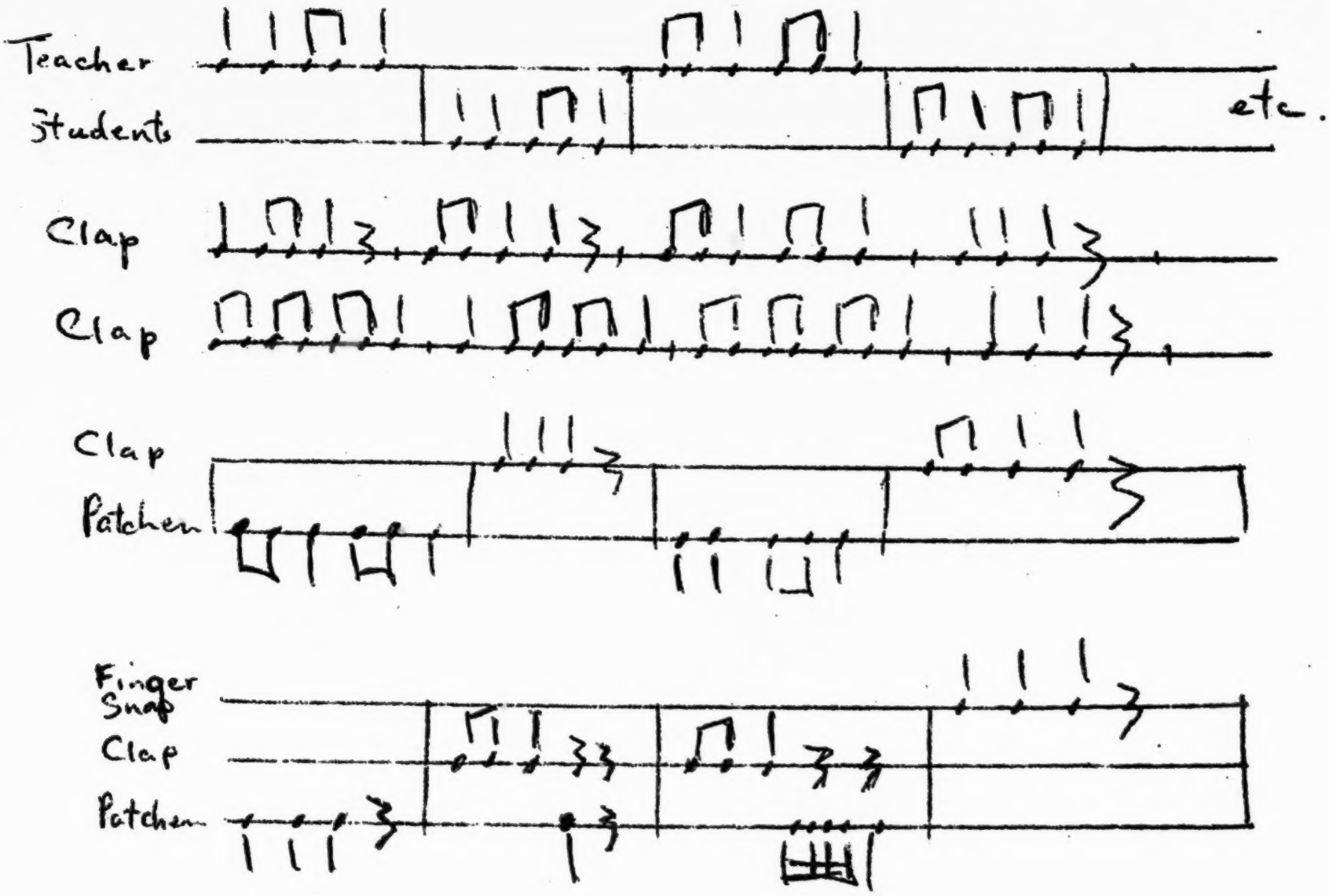
*Speech patterns may also be used with changes in dynamics such as crescendo and diminuendo (indicated by the teacher with conductor's hand arm signals)

Here today, gone tomorrow, Here today, gone tomorrow, Here today, gone tomorrow,

...alternate a speech pattern with two groups of children: boys and girls; small group of voices with a similar voice quality with the rest of the class; solo voice with group, etc.

Now let's try some echo clapping:

But first, let me show you how we clap with this music (see* below and illustrate to the children as you paraphrase the explanation.) Now let's see how you clap this: (♩♩♩♩♩♩, etc.). Very good. Now I'll clap a rhythm and you repeat it after me. Clap ♩♩♫♩ and with the conductor's signal cue the class in for the echo without missing a beat...after the class echos that rhythm, clap a new rhythm for them to imitate. Some of the children may begin clapping <u>with you</u> instead of waiting until after you've clapped the next rhythm. Stop and say "I go first", or "Oh, you came in too soon, I go first" or something to that effect. Continue with a number of one-measure combinations of ♩, ♩, ♫ and 𝄽 such as:



*The forearm is extended hand with palm up, elbow not touching the body, the arm hanging loosely from the shoulder, about waist high in the most comfortable position in front of the body. The hand of this arm gets clapped by the other hand which is held slightly higher. This arm should also hand loosely from the shoulder. The clapping action is at the waist, not from the elbow or shoulder with the fingers striking the palm of the hand.

"Well how would you like to learn a song next? I know a good one* called "Burnie Bee." Let me sing it for you while you listen."

Sing the song through once. "Now you listen as I sing just part of it and then you sing that part after you hear it." Sing phrase by phrase in this echo manner until the song is learned. If any one part of a phrase is sung incorrectly, segregate that part which is incorrect and repeat it with the class a few times in echo style. Then have children sing the whole song again.

Do a lot of singing. Listening is one of the foundation stones for success with the Orff method...clear, in-tune singing is another. Have the children learn many songs in Bk. I as soon as possible... introduce at least one or two new songs each period. Encourage the children to listen to the sounds they make...present them with situations and activities that offer opportunities for them to make distinctions in quality, volume and pitch.

*
Other good beginning songs are in the Hall Book I:

Rain, Rain Go Away
Boby Shafto (you might want to change a few words in this song)
Deedle, Deedle Dumpling, My Son John
Lucy Locket (this text may call for some explanation to the children)
Bell Horses
Little Robin Redbreast
Bye, Bye, Baby
A Star
Doctor Foster

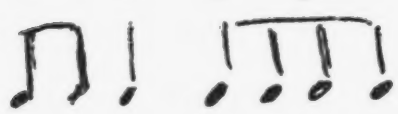
...and in the Murray Book I:

Tommy's Fallen in the Pond
Wee Willie Winkie

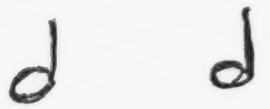
...The "American Folk-Songs" by Seeger:

First come, first served

Here today, gone tomorrow

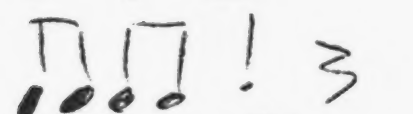


Time flies



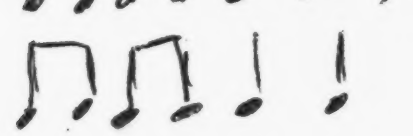
Watch your step

Look before you leap



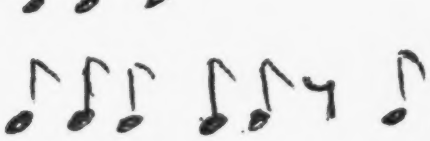
Better late than never

Seeing is believing

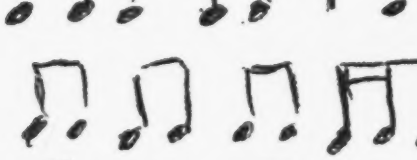


Talk is cheap

Borrow & borrow adds up to sorrow

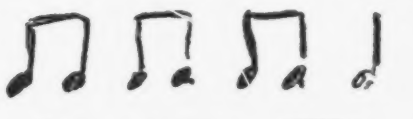


Save your breath to cool your cereal

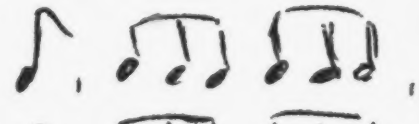


Curtesy costs nothing

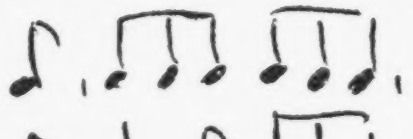
Idleness is emptiness



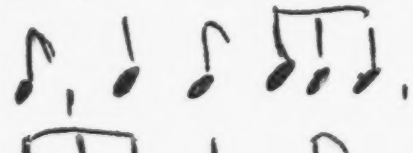
An apple a day keeps the doctor away



Enough is as good as a feast

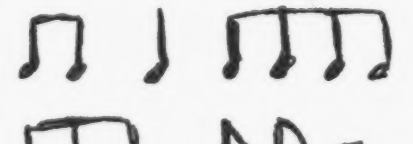


No bees no honey, no work no money

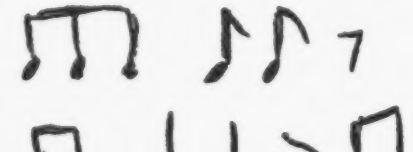


Paddle your own canoe

Seldom seen, soon forgotten



Light as a feather



Let the piper call the tune

Live & let live

The best is the cheapest

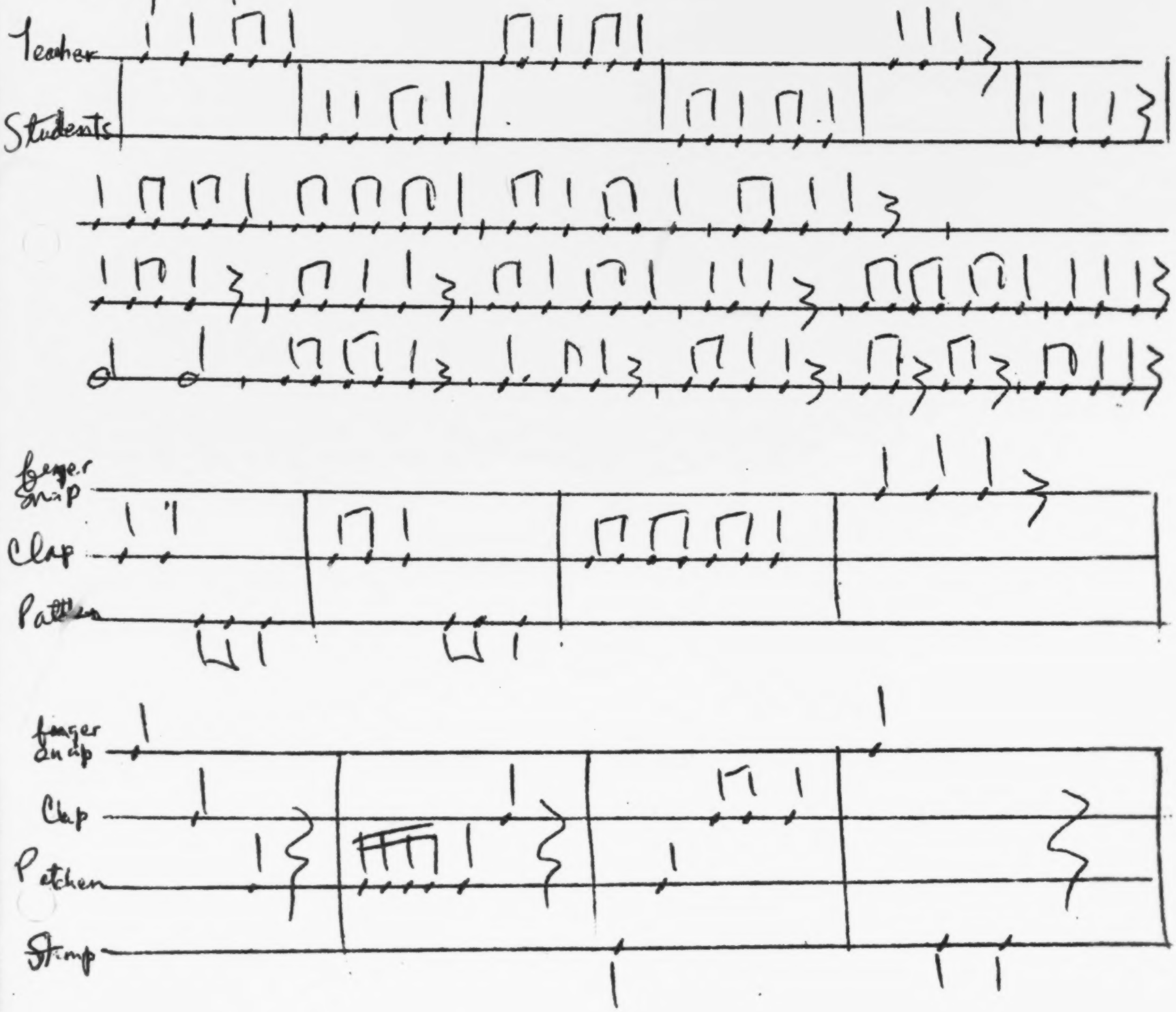
Smooth as velvet, rough as gravel

As sound as a bell

Winters thunder is the worlds wonder

Blue bird etc.

Body Rhythms ... Examples



INSTRUMENTAL PLAYING (Beginning)

Check these things: (1) Grip (2) Hand position (3) Wrist technique

General suggestions for group work:

(1) Make it clear as to what you want them to play by saying and singing the letter names of the pattern.

(2) Play it for them (ask them to watch and listen)

(3) Ask them to sing the pattern first and to start playing when you say "O.K. play" and to continue singing as they play (make sure they have their mallets ready over the bars when they start singing)

(4) Everything must move quickly from one step to the next and instruction should be given with precision and assurance.

(5) Avoid long explanations - whatever talk is done should be related to mallet technique or to pointing out exactly what you want them to do such as playing together or "you're going too fast; sing while you play" or "see if you can listen to everyone as you play" or "start with your left hand", etc.

(6) As they play, walk among the group and help individuals make corrections or make them aware of corrections that are necessary in order to be successful. Do all this while the playing continues but stop the pattern before it seems to represent boring repetition. If the group is obviously not playing together stop right away and start again.

(7) When you say stop, everyone should stop.

(8) Explain the rules: (a) "do not play while I show you what the pattern is"
(b) "stop when I say stop"

(9) When the group is playing together tell them so and when they are not together bring this to their attention.

(1) Get as much done as possible. Let the children play a lot. Don't pause too long between patterns. Repeat each pattern a reasonable amount of times until it sounds fairly good. The student should feel a sense of accomplishment and control for their efforts. Any praise given should be as honest as possible - if the playing is not very good avoid discouraging remarks but show your faith in their abilities and encourage their continued efforts...but don't tell them something sounds good if it doesn't - this will confuse them and inhibit good discrimination. Remember to consistently emphasize the correct grip, hand position and wrist technique but with a helping attitude and without nagging.

Other techniques or approaches apply for various objectives:

For example say our objective is to have the children experience a "feel" for playing. In this case it wouldn't be important for the children to play together "in time". The teacher would be less structured in his attitudes and procedures. For another example let's say our objective is to expose the children to the concept of improvisation. We might now abandon all structure except the bare necessities for order and allow each child to improvise on his instrument (usually a few bars) taking turns and listening to others when they improvise. We might have groups alternating with ten - fifteen children in a group or two children at a time, or everyone together, etc., etc

Organizational Plans

Example A

Speech	2 min.
Body Rhythms	2 min.
Speech + Body Rhythms	1 min.
New Song	2 min.
Other Songs	3 min.
Songs with Body rhythms +/or dramatizations	2 min.
Hand signal syllable singing	1 min.
Dance with record	2 min.

Example A, (Detailed plans of A)

Speech

Short patterns: here today, gone tomorrow; time flies (with body mvt.); first come first serv'd.; talk is cheap; look before you leap (with mvt) — 2

save your breath to cool your cereal; courtesy costs nothing; paddle your own canoe

Longer Speech: Blue Bird; Rumpete, rumpete — 1

Body Rhythms: echo clapping — 2

One-bar clapping; two-bar clapping; One-bar clap + patch; two-bar clap, patch, stamp, f.s.

New Song: Dr. Foster or Lady Bird — 2

Other Songs: Burnie Bee, Bobby Shafto (with body rhythms), Wee Willie Winkie; Tommy's fallen in pond (with dramatizations) — 5

Hand-syllable singing — 1

Dance with record — 2

Sample 30 min. period

Speech ———————— 5
Echo Rhythms ———————— 3
Echo Rhythms with
Student Directors ———— 2

. . . . .

<u>Songs</u>

Burnie Bee
Bobby Shafto
Deedle Deedle Dumpling —— 5-7
Wee Willie Winkie
Lucy Locket
Tommy's fallen in the pond

. . . . .

Hand-signal syllable singing — 3-5

. . . . .

Reading Rhythms ———— 2-3

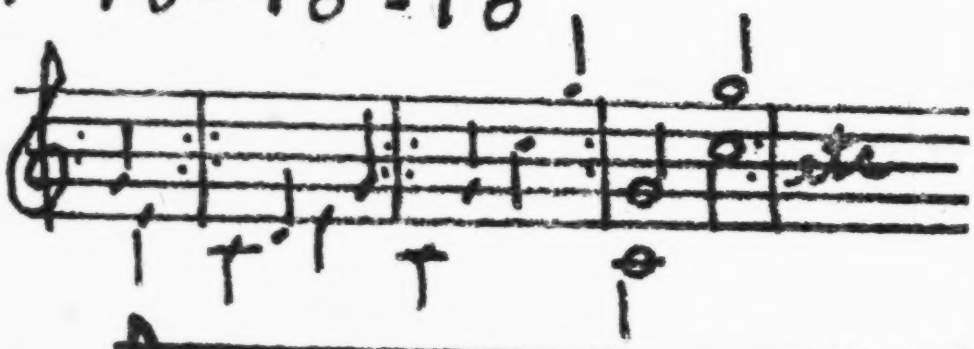
. . . . .

Dance with record ———— 2-3

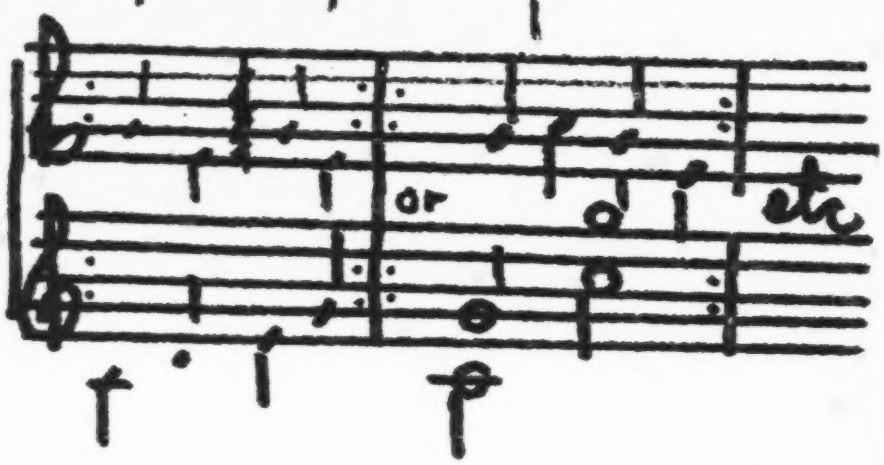
Possibilities for Organization of Time alloted for Instrumental ostinati with entire class

(1) 30 minute total 10-10-10

(a) Six ostinati figures



(b) Three sets combinations of two ostinati figures



(c) Select the best individuals from the group (those who can play in time) ... put a few ostinati together. & have everyone (including the players) sing some songs.

alternate (c) about 5 minutes devoted to free improvisation - students taking turns or in groups -

IDEAS TO CONSIDER FOR FEEDBACK

GENERAL:

- .enthusiastic delivery
- .smoothness of delivery
- .variety in delivery
- .musical style of delivery
- .techniques of delivery
- .easy uninvolved explanations (when needed)
- .time spent verbalizing ('teacher talk') or doing the music
- .atmosphere of listening created

SPECIFIC SPEECH:

- .many short patterns
- .appropriate inflection of voice
- .strong rhythmic feeling
- .use of dynamics
- .variety of tempo, metre, volume
- .use of conductor's signals
- .avoidance of boring repetition
- .appropriate to interest level
- .appropriate to developmental level
- .correction (when needed)

SPECIFIC TO BODY RHYTHMS:

- .correct wrist technique
- .suited to ability of group
- .smooth musical delivery
- .combinations of body sounds
- .phrasing
- .variety with combinations of ♩, ♩, ♫ and 𝄾
- .variety of tempo, metre, volume and dynamics
- .correction (when needed)

SPECIFIC TO SONGS:

- .in tune
- .appropriate feeling
- .appropriate tempo, rhythmic feeling
- .smooth presentation
- .correction (when needed)
- .pronunciation, enunciation
- .taught quickly
- .atmosphere of listening created

SUBSTANCE

SPEECH

PROCESS	1 Extremely well executed	2 More than adequately executed	3 Adequately executed	4 Less than adequately executed	5 Inadequately executed
Enthusiastic, exciting rhythmically musical delivery					
Appropriate inflection of voice					
Appropriate to interest level					
Appropriate to ability of group					
Use of dynamics					
Avoids boring repetition					
Variety in length of patterns					
Variety of tempo, metre					
Effective use of conductors signals					
Atmosphere of listening created and maintained					

PROCESS \ SUBSTANCE	1 Extremely well executed	2 More than adequately executed	3 Adequately executed	4 Less than adequately executed	5 Inadequately executed
Correct wrist technique is used					
Smooth musical delivery					
Musical phrasing					
Rhythms suited to ability of groups					
Corrections made when necessary					
Easy, uninvolved explanations (when needed)					
Includes combinations of all four body sounds					
Atmosphere of listening created and maintained					
Rhythms include combinations of: [illegible]					
Variety of tempo, metre volume, etc.					

BODY RHYTHMS

SUBSTANCE / PROCESS	SONGS 1 Extremely well executed	2 More than adequately executed	3 Adequately executed	4 Less than adequately executed	5 Inadequately executed
Song is sung with appropriate tempo and rhythmic feeling					
Song is presented in tune					
Delivery is smooth					
Echo style is used to teach song					
Song is taught quickly					
Corrections are made when needed					
Atmosphere of listening is created and maintained					
Suited to level of ability					

SUBSTANCE / PROCESS	CORRECTIONS 1 Extremely well executed	2 More than adequately executed	3 Adequately executed	4 Less than adequately executed	5 Inadequately executed
Corrections are made to group with some humor or "light touch" (not in a nagging style)					
Involves individuals in corrections					
Gets individuals and group to be aware of corrections and differences in quality					
Statements involving corrections are clear, short, precise, to the point					
Talks to group and individuals not past them or over their heads					
Gets individuals to respond to corrections					
Gets individuals or group to observe, remember and compare					

PROCESS \ SUBSTANCE	BODY MOVEMENT 1 Extremely well executed	2 More than adequately executed	3 Adequately executed	4 Less than adequately executed	5 Inadequately executed
Combines body movement with speech					
Combines body movement with songs					
Asks for original body movements from individuals in group or whole group					

SUBSTANCE

HAND-SIGNAL SYLLABLE SINGING

PROCESS	1	2	3	4	5
	Extremely well executed	More than adequately executed	Adequately executed	Less than adequately executed	Inadequately executed
Delivers signals correctly					
Maintains atmosphere of fun, play					
Makes corrections when necessary					

SUBSTANCE

TWO-PART (or more) BODY RHYTHMS
AND/OR
TWO-PART (canon) (or more) SPEECH

PROCESS	1 Extremely well executed	2 More than adequately executed	3 Adequately executed	4 Less than adequately executed	5 Inadequately executed
Secures awareness of group as to what is happening					
Is able to control the coordination of each part without stopping					
Asks questions such as "can you hear both parts" etc.					

ELK GROVE TRAINING & DEVELOPMENT CENTER

ORFF MUSIC PROGRAM

From : J. Schneider

Subject: Objectives for the child in an Orff program at the end of 1st grade (and at least half a years experience with Orff in the Kindergarten)

1. Speaks clearly with good diction

2. Sings in tune from middle C to 4th Space E

3. Sings, listens to himself and the rest of the class at the same time

4. Coordinates both sides of his body to perform body rhythms smoothly

5. Displays the ability to coordinate the rhythm of his speech as he plays a contrasting body rhythm

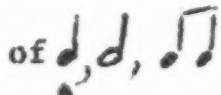
6. Plays an instrumental part which is different from the melody he sings and coordinates both

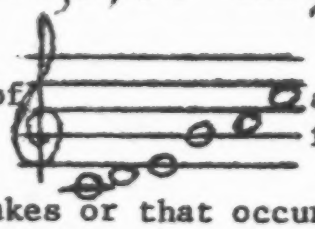
7. Listens (as he sings) and is mentally aware of all the parts of the composition that are being played

8. Can perform his part in two or three part speech patterns and song-rounds, and is aware of the position of his part in relation to the other parts without becoming confused

9. Displays the correct techniques for clapping, leg-slapping and holding mallets for instrumental playing

10. Understands the hand-signal positions and can move around the pentatonic scale fluently with hand-signals and syllables

11. Understands notation for combinations of  and and can correctly read four-bar phrases

12. Understands notation for combinations of  and can correctly read (singing with syllables four-bar phrases

13. Displays an awareness of mistakes he makes or that occur during the playing of a composition or other musical activity

14. Displays no fear of making mistakes

15. Displays positive attitude toward correcting mistakes after he notices them or when they are brought to his attention

16. Improvises four-bar rhythmic phrases with body rhythms

17. Participates freely in dramatizations of songs

18. Participates freely when given the opportunity to be director of the class for echo rhythms

19. Participates freely in dance movements or improvisations

20. Improvises four-bar melodic phrases on instruments

21. Recognizes and responds to differences in quality i.e., what sounds pleasant or unpleasant, what sounds smooth or rough, light or heavy, strong or weak, etc.

22. Displays a sensitivity to mood changes implied by texts when performing speech patterns and songs

23. Aware of such choral techniques as blending of voices, smooth flow of melodic line (phrasing), attack and release

24. Displays initiative in using the materials he has learned in class outside his school environment

25. Shows a willingness to cooperate with his classmates by teaching them what he has learned and by learning from them as well

26. Displays an intellignet approach when "working out" melodic patterns on an instrument without becoming unduly frustrated

27. Works effectively and productively in small groups without the constant or direct supervision of a teacher

COMMUNITY CONSOLIDATED SCHOOL DISTRICT #59

ELK GROVE TOWNSHIP, ILLINOIS

CLEARMONT SCHOOL

MUSICAL INSTRUMENT USE PERMISSION SLIP

CARL ORFF MUSIC PROGRAM

Dear Parents:

Upon occasion your child will have the opportunity to take an instrument home overnight or over the weekend. This can be done only with your permission and with the understanding that each individual will be responsible for the care and return of the complete instrument on the next school day.

The instrument should be kept out of reach of any younger children when it is not being used. It should be kept away from extreme heat and direct sunlight and care should be taken not to spill any liquids on the instrument (especially the xylophone -- wooden bars, etc.)

When the instrument is not in use, it should be kept in the box provided for it. If your child is ill on the day the instrument is to be returned, we would appreciate any effort made to get it back to the school on that day.

Sincerely,

Arlene Carlson
Music Director
Clearmont School

- -

My child _____ _____ has permission to take out the instrument.

Signed _____

Phone Number _____

Date _____

ELK GROVE TRAINING & DEVELOPMENT CENTER

1706 West Algonquin Road, Arlington Heights, Ill. 60005

ORFF MUSIC DEMONSTRATION AT BALL STATE UNIVERSITY, APRIL, 1969
Third Grade Class from Clearmont School, Elk Grove, Illinois
Jacques Schneider - Orff Coordinator: Clinician

Speech

Echo Rhythms

Rhythmic Improvisation

Bobby Shafto - Hall Bk. 1

Lucy Locket - Hall Bk. I

Tommy's Fallen In The Pond - Murray Bk. I

A Star - Hall Bk. I

Cobbler, Cobbler - Hall Bk. I

Ding Dong, Ding a Ding a Dong - Hall Bk. I

Aserrín, Aserrán - Graetzer - Bk. I Ciclo II

Instrumental Piece #16 - Murray Bk. I

Unk, Unk, Unk - Murray Bk. I

Instrumental Piece #38 - Murray Bk. I

Dance, Children Dance - Hall Bk. II

Little Children Everywhere - Hall Bk. II

Three Farmers - Hall Bk. II

Nonsense Song - Hall Bk. II

Instrumental Piece #4 - Hall Bk. III

Land of the Silver Birch - Hall Bk. IV

En Roulant Ma Boule - Bissel - Songs for Schools

ORFF MUSIC DEMONSTRATION AT BALL STATE UNIVERSITY, APRIL, 1969

Jacques Schneider -- Orff Coordinator
Third Grade Class of Children from Clearmont School
Elk Grove Village, Illinois -- Anthony V. Mostardo, Principal

The children who are here today to demonstrate have been involved in an Orff program for three years. This class is one of sixteen K-3 classes at Clearmont School in Elk Grove Village. Over the past three years classes met on an average of twice weekly for 20 to 30 minutes. Opportunities existed for children in the second and third grade to check out instruments over night on a rotating basis and to come to school early (also on a rotating basis) to practice individually or in small groups. The children are heterogeneously grouped (every year) with students at various stages of mental and physical development. The curriculum has consisted almost exclusively of Orff materials except for the inclusion of a few American folk songs, some Kodály materials and some recordings of Mozart and Bach.

Emphasis has been placed upon correct wrist action in clapping and leg-slapping from the first year, making good mallet technique easy to attain when instrumental playing was introduced later. Emphasis has also been placed, from the beginning, upon discrimination of differences in qualities of sound through listening, in the areas of speech, body rhythms and songs. This began with speech and the individual's awareness of himself (his voice) in relation to the rest of the group's (sound). This discrimination was extended further to the four qualities of sounds represented by clapping, stamping, leg-slapping, and finger snapping. Discrimination of pitch (which takes a more refined development of the listening sense) was practiced through the use of the Orff songs using two, then three, four and five tones. Materials from these three areas of activity (plus body movement and dramatizations) were then used concurrently, bringing to the attention of the children the many varied combinations of musical ideas possible. Emphasis was placed also upon listening to each part and its relationship to the rest of the parts.

The development of the listening powers was extended still further with the introduction of instruments. When instruments were introduced the activities were organized so that for about four or five class lessons all the time was spent on instrumental playing and everyone got as much opportunity to play as possible. Basically two kinds of playing was done. One was free improvisation and the other was the playing of various ostinati (in unison): two children on an instrument (sometimes four) and taking turns when necessary. Ostinati were sung with letter names as well as played. Following the same pattern of development with the instruments as with the other areas of activity, various instrumental ostinati were played concurrently and then with songs, rhythmic improvisation, body movement, etc.

For "exemplars" of form and structure, flowing melodic lines, extentions of compositions with introductions and endings, doubling and coupling of voices, phrasing, canonic forms, rondo forms, etc. the Orff materials and compositions were used. In the area of creativity most of the work was with rhythmic and melodic improvisation. Some arranging and composing ostinati to accompany songs was done but most of the creative work was done within a framework of a structured form.

Reading music has been introduced via the Kodály system but no organized program of reading has been implemented into our Orff program. It is our feeling that this is possible but the reading must take a "back seat" to the more important areas of listening, participating through performing and improvisation. If the child can hear music clearly, can sing in tune, play instruments and improvise with sensitivity and awareness, common sense dictates he will have no difficulties learning to read music whenever it is introduced.

There are various interpretations of how to use the materials that comprise the five books of "Music for Children". Our interpretation has led us to embrace the assumption that the greatest value of the Orff Method lies in its application on a primary level and that it is possible to achieve in the K-3 grades most of what is now achieved in the 4-6 grades, though there may be more problems to overcome with the 5-8 year olds compared to the 9-12 age group. If the great objectives and achievements of the Orff work may be realized in the K-3 grades, vast possibilities would exist for the 4-6 grade students. Students in the 4th grade, after a good grounding of Orff music in their first four years of school, might well go on to more advanced achievements in music such as sight-singing, score reading, choral singing, Suzuki method of strings, other instruments of the orchestra, various fields of theory, composition, etc. . . . not a selected few but masses of children.

A few quotes by Orff himself (italics are mine) from the preface of "Music for Children", Book I summarizes the attitudes and practices of our Orff program:

"The various parts of the book "Nursery Rhymes & Songs", "Instrumental Pieces", and "Studies in Rhythm & Melody" are meant to *complement each other and must be used concurrently*."

"The very first tunes should be combined with speech patterns, with echo clapping and with ostinati. The study chapters consist of *self-contained series of graded exercises* from which the *needed examples are to be chosen.* It must constantly be kept in mind that the *"Studies in Rhythm & Melody" are the most fundamental of all the exercises".*

"Even the simplest instruments require a certain amount of technique and practicing. Care must be taken to develop a feeling for ensemble playing and the blending of tone."

"It is the over-all aim of this book to teach, as in a primer, a *vocabulary so basic,* that it *underlies all genuine understanding* of the language of music".

JS/ce-4/9/69

APPENDIX C

EVALUATION INSTRUMENTS AND RESULTS

A P P E N D I X C_1

Evaluation questionnaire administered after 10 week workshop (1 hour per week without children classes) to District 59 Music Teacher, December 1967

Orff Music for Children

Workshop Questionnaire

There were fifteen participants in the Orff Workshop which was held over a ten-week period from September to December, 1967 (one-hour per week from 4:00 to 5:00 p.m.).

Eight participants teach music full time

Four participants teach regular elementary school classes

Three persons fill other educational capacities

The experience of the group varied from one to twelve years. The frequencies were:

1 year - 3 people

2 years - 3 people

3 years - 3 people

5 years - 1 person

6 years - 1 person

9 years - 1 person

12 years - 1 person

two people did not specify

The participants work with children in grade levels K through 8. The distribution was scattered and there was not a concentration of teachers of any one level.

Below is the response to rating various topics dealing with the Orff Music for Children Workshop presented by Jacques Schneider.

Mr. Schneider's general methods and techniques:

Of presenting Orff Music -	5(8)	4(4)	3(3)	2	1
Orff method of teaching music -	5(8)	4(7)	3	2	1
Class discussion -	5(1)	4(3)	3(7)	2(3)	1(1)
Session on our objectives in teaching music -	5(4)	4(3)	3(6)	2	1(2)

Mr. Schneider's presentation of the following topics:

speech patterns -	5(9)	4(4)	3(2)	2	1
body rhythms -	5(8)	4(5)	3(1)	2(1)	1
songs	5(10)	4(4)	3(1)	2	1
hand signal-syllable singing	5(9)	4(2)	3(3)	2(1)	1
playing instruments	5(10)	4(4)	3(1)	2	1

The number of people planning to use the Orff Method and what portion of it:

Yes 13 No 2

All of it 1 Most of it 5

A small portion of it 7

The two people stating "no" gave the following reasons:

1. I am not a music teacher.
2. I don't teaching singing, I teach band.

Responses to the following checklist of characteristics which participants felt describes the Orff Music for Children:

13 successful

14 valuable

3 necessary for young children

4 necessary for some young children (written in by participants)

15 active

1 essential

5 optional

Others) limited in song variety
) rewarding

Sections of the workshop that participants would like to see being used in future workshops:

more work with instruments

all

actual use of instruments

a sharing of ideas that are not definite in the method

no change

more active participation

active participation parts

Sections that participants would like to see eliminated in future workshops:

no discussion

none

most of the discussion on objectives

Comments on strengths or weaknesses

excellent for regular teachers

the group was too heterogenous in knowledge of music

A P P E N D I X C2

1968 Summer Workshop Questionnaire
and results administered to 14
participants at the end of the four
week workshop

the Elk Grove Training and Development Center
E.S.E.A. TITLE III
1706 West Algonquin Rd., Arlington Heights, Ill. 60005

SUBJECT: Summer Orff Workshop, 6/24/68 - 7/19/68

FROM: J. Schneider, Orff Coordinator

General Purpose:

Give teachers a working knowledge of the Orff materials, techniques of teaching, organizational planning and evaluation techniques so that they will be able to carry out an Orff program in their own schools. Hours for the workshop were 9:00 - 3:30 daily (Monday-Friday) for four weeks. The mornings were spent working with children's classes at three schools in Elk Grove Village and the afternoons in workshop sessions at Clearmont School. Eight children's classes were used in the training program:

Three pre-school, three first grade, one mixed first thru third beginning group and one advanced group of second and third.

Attachment A is an evaluation tool administered by Dr. Lewy at the end of the four week workshops.

Attachment B is a questionnaire form sent to the 15 participants in the Orff Summer Institute Workshop in September. Of the 15 questionnaires sent out, 14 were returned.

The results were as follows:

10 have a full Orff program now operating at their school this year.

3 have partial (a few classes) Orff programs in operation.

1 has a college class offered for college students (Aquinas College).

10 teachers arranged to purchase Orff instruments ranging from $40.00 to $525.00

4 teachers did not purchase instruments.

the Elk Grove Training and Development Center
E.S.E.A. TITLE III
1706 West Algonquin Rd., Arlington Heights, Ill. 60005

Attachment A

July 18, 1969

Dear Participant:

As in all the workshops organized by our T & D Center the Evaluation Department is interested in your critical evaluation of the Workshop you have just participated in. Your comments and remarks will be used for research and evaluation pruposes only and they will provide guidelines to plan our activities more effectively. It is most essential, therefore, to have your reactions in the plainest and frankest form. The questionnaire will be exclusively analyzed by the Evaluation Department which assures you that the information will be handled in the most confidential manner.

Sincerely,

Rafael Lewy

Dr. Rafael Lewy
Research Associate

RL:jh

Attachment A

E L K G R O V E T R A I N I N G & D E V E L O P M E N T C E N T E R

EVALUATION DEPARTMENT

Name_____ Sex: M__ F__
(Last) *(First)* *(Initial)*

Grades taught_____

Present occupational function_____
(Please be precise)

Place of Employment_____
(State) *(City)* *(School District)*

Employing Institute_____
(Senior High School, Jr. High School, Elementary, other)

I. Many basic objectives have been emphasized during the summer Orff Workshop. Please mention five basic objectives, which in your opinion, are the most important. Then explain in no more than four lines why, in each case, you have made that particular choice.

a. Subject_____ Why_____

_____

_____

_____

_____

b. Subject_____ Why_____

_____

_____

_____

_____

c. Subject_____ Why_____

_____

_____

_____

_____

I. d. Subject _____ Why _____

_____

_____

_____

_____

e. Subject _____ Why _____

_____

_____

_____

_____

II. A. Please write a few brief notes describing the major contribution, if any, of this Workshop to your professional competencies:

_____

_____

_____

_____

_____

_____

_____

_____

B. Are there some aspects covered by the Workshop you will want to incorporate into your work with children, teachers, other?

a) Aspects I think I will introduce in a short foreseeable time:

_____

_____

_____

_____

b) Aspects I think I will introduce at some later stage:

_____

_____

_____

_____

III. A. What, in your opinion, were some of the major shortcomings of this Workshop? *(Irrelevancies, organization, personalities, atmosphere, materials, methodology, content, preparation, etc.)*

B. What were some of the things advanced in the Workshop you do not need?

RL:jh
7/18/68

Attachment A

ORFF SUMMER WORKSHOP

Evaluation Results

M E T H O D

Number	Subject	Why
8	Presentation of ideological and methodological background.	Persuasiveness; Emphasis on the practical significance, logical sequence.
7	Acquaintance with materials	The novelty of the materials which required to get the "feel" first.
9	Practice with children application.	Designated by many as the most significant part of the Workshop. Conversion of theory into practice. Variety of experience in terms of groups handled. Observational opportunities. Relevancy of materials. Correction of mistakes. Sequence from primitive to complexities.
6	Feedback improvement of teaching skills.	Analysis of work done, improvement of teaching skills contributed to professional growth. Not materials perse, but the way they are used is important.
1	Organization of materials	Work was done at all levels. Contributed to better understanding of materials.

Attachment A

ORFF SUMMER WORKSHOP

Evaluation Results

S U B S T A N C E

Number	Subject	Why
1	Balance of structured and creative approach	Creativeness is the result of structure.
4	Coordination of Orff Music	Balancing of rhythm, body movements, singing speech and instruments.
2	Listening	Create an atmosphere required to develop musicianship.
1	Cooperation	Orff calls for interaction between children on a give and take basis.
3	Teaching of musicianship	Individualization, teaching of pitches, rhythm, phrasing, tone quality, good taste in accompaniment, ensemble playing, singing and listening, memory power, wrist technique for piano playing, instruments.
2	Self-discipline	Teaches the self-discipline of simultaneous activities. Self-discipline of listening and social adjustment
4	Economy of time	Elimination of irrelevancies. Concentration on activity, not talk. Get as much done as time and ability allow.
1	Development of musical sensitivity of teachers	

Attachment A

ORFF SUMMER WORKSHOP

Evaluation Results

MAJOR CONTRIBUTIONS

Number	Subject	Details Emphasized
7	Thorough acquaintance with Orff method.	Economy of time, direct method of teaching and training, wrist technique, mallet instruments, memory power.
4	Development of new professional skills	Organization of classroom, economy of time, dynamics, individualization, planning.
3	Re-evaluation of philosophy	Shift of emphasis toward evaluation will induce changes in teacher training.
3	Evaluation of work	Having had an opportunity to be evaluated by professionals.

Attachment A

ORFF SUMMER WORKSHOP

Evaluation Results

LONG RANGE APPLICATION

Number	Subject	Details Emphasized
6	Introduction of instruments	Budgetary limitations
1	Working on perfection of of musicalness	Individual and group work
2	Pre-piano class	K-1 total
4	Dissemination	To student teacher and teacher (2) To upper levels and total system (2)
1	Performance of sacred music	Children desire in churches
1	Music reading	After developing of the "feel"

SHORT RANGE APPLICATION

7	All with modification	Will start in lower grades - K-3, 1-2 (3) + partly grades 3-6 (1) More music reading in the beginning together with Kodaly method.
4	Greater variety of musical experience	Speech, echo, clapping, singing, body rhythms, listening, concentration.
1	More organic construction of lessons	
1	More advanced materials at lower levels.	

Attachment A

ORFF SUMMER WORKSHOP

Evaluation Results

Number	Subject	Details Emphasized
	SHORTCOMINGS	
8	Organization of classes and scheduling	Particularly during the first week. Lack of clarity of plans, need for advanced notice. More relaxing breaks.
6	Organization of materials	Too concentrated (2) Lack of organization (2) Lack of adequate introduction (2)
2	Methodology	More creative use of materials (1) More opportunities for interaction (1)
1	Coordinator's personality	Cold and diffident
3	Physical facilities	Housing, air conditioning, food.
1	Doubts	Will Orff lead to musical literacy and independence?
	IRRELEVANCIES	
3	Redundancies	Some of the philosophical and methodological background as well as some of the songs and materials.
1	Practice session	Some were unnecessary.
1	Excessive participation of one of the participants.	
	UNSOLICITED REACTIONS	
9	Praise of Workshop and/or Coordinator	In place or in addition to where objections were solicited.

A P P E N D I X C_3

Questionnaire and results sent September, 1968 to twenty-six participants in 1967-68, eight to ten week workshops and fifteen participants in the 1968 Summer Institute Workshop

the Elk Grove Training
and Development Center

1706 West Algonquin Rd., Arlington Heights, Ill. 60005 (312) 259-8050

September 9, 1968

Dear Orff Teachers:

Would you be so kind as to assist us in our evaluation program by completing the following questionaire? Your information will prove very helpful in future assessments of the practicality of our Orff team-teaching training program.

I hope you have a good year and much success with your Orff program. Also, please find enclosed a brochure telling about the newly formed Orff Shulwerk Association in the Mid-West.

Sincerely,

Jacques Schneider
Orff Coordinator

JS:mm

NAME _____

(1) How much Orff work is being planned for this school year?

Grade levels K____ 1____ 2 ____ 3____ Other_____

How many classes offered K____ 1____ 2 ____ 3 ____ Other _____

(2) Instruments - Has your school purchased any Orff instruments since your participation in our training program?

Yes _____ No _____ About $_____

Approximately how much Orff equipment do you now have? $ _____

_____I am not planning any Orff work at the present time.

QUESTIONNAIRE SENT TO WORKSHOP PARTICIPANTS IN 1967-68 WORKSHOPS

Forty-one questionnaires were sent on September 10, 1968 of which thirty-seven were returned. Of these 95% are planning Orff work for this school year and 5% are not.

How many classes offered?

K	55	4	18
1	93	5	15
2	89	6	8
3	80	Other	35

Has your school purchased any Orff instruments since your participation in our training program?

Yes = 27 or 73% No = 9 or 24%

A P P E N D I X C$_4$

Questionnaire and results sent to
forty-three participants in five-day
workshop in San Juan, Puerto Rico

the Elk Grove Training and Development Center
E.S.E.A. TITLE III
1706 West Algonquin Rd., Arlington Heights, Ill. 60005

February 28, 1969

Dear Orff friend:

The Orff workshops in Hato Rey were very enjoyable to me. It was an interesting experience to work with you and the Puerto Rican children. It has proven that the Orff system can work well in Spanish, maybe even better than some other language. Your hard work and cooperation certainly made it possible for the Orff method to get such a good start in Puerto Rico.

If you could take some time we would appreciate it very much if you would answer a few questions and write down some of your ideas concerning the Orff workshops during February 3 - 7. This will help us to evaluate our own workshops in the future.

I will try to get back to the San Juan area again this spring.

Hasta La Vista

Jacques Schneider
Orff Coordinator

JS:mm

1. Since the Orff workshops in Hato Rey (Feb. 4 - 7) have you been using Orff materials and ideas with your own classes?

yes no a little

With your own teachers (if you a supervisor)

yes no

If so with which classes (circle grade level)

K 1 2 3 4 5 6 7 8 9 12

2. What idea or ideas in the workshop did you find to be the most important or useful to you in your work with children.

_____

_____

_____

_____

_____

_____

3. Now that you have been introduced to Orff ideas and materials do you plan to continue with it?

Yes

No

on a limited basis

4. Do you think that instruments can be obtained gradually as you develop your Orff Program?

yes no

5. What ideas in the workshop did you find not useful to you?

_____

_____

_____

_____

_____

6. What ideas would you have liked to see included that were not?

_____

_____

_____

_____

_____

7. Would you be interested in attending another workshop later in the spring?

This space is for other comments:

_____

_____

_____

_____

_____

NAME_____

REPLIES FROM PUERTO RICAN QUESTIONNAIRE:

25 replies -- (43 sent)

1. Since the Orff workshop in Hato Rey (Feb.4 - 7) have you been using Orff materials and ideas with your own classes?

20 - yes 1 - no 1 - a little

3 - no reply

With your own teachers (if you are a supervisor)

3 with teachers

1 with supervisor

21 no reply

If so with which classes (circle grade level)

K	1	2	3	4	5	6	7	8	9	12
(12	(13)	(17)	(17)	(12)	(10)	(8)				(1)

2. What idea or ideas in the workshop did you find to be the most important or useful to you in your work with children?

"The teaching of the scale. Teaching by means of echo. Teaching of the rhythm. Teaching by means of mimics and in groups."

"Though I have been teaching the children the Orff method for only a month, I think that the procedures and activities will succeed. The pupil developes rhythm in the music and other musical sounds. But, I believe it is very important that the teacher succeeds in teaching his pupils the first rhythmical phrases so that the future classes will be less complicated."

"How to help the children carry on the rhythm of a song. The class gets more interested and it helps to maintain the children's interest."

"Mimics with the hands to tune with the notes. Body rhythms. Original music for rhymes. Spoken rhymes. Dramatizing songs."

"The emphasis to listen in the first place. Children that did not dare to participate in the class are now more able and less timid."

"I was not enrolled in the workshop and only went to the last session. I have used the Orff instruments in the United States. The idea to let the children experiment with the instruments helps them in their musical development."

"Of all the ideas I liked the idea of echo clapping the best. This helps the children to feel the rhythm of what they are going to learn later on in the singing class and with the use of the instruments."

"The rhythms in form of echo. The way to teach the musical reading. The way to teach musical appreciation. Reading of the rhymes."

"The rhythmical exercises."

"I have tried every idea that you gave us and I have found all of them wonderful. Children enjoy very much all the different techniques used in the program."

"The use of short rhymes that the children like so much."

"I have tried clapping, they were delighted when we practiced the echo."

"The aid that this method lends to increase the vocabulary and teaching better pronunciation. To make better use of the Folklore and above all to stimulate the impulse creativity of the pupils."

"A way that the children can create rhythm with their feet to accompany their songs."

"The use of the Orff instruments. Development of the activities of creation. Different rhythmic activities could be accomplished simultaneously. Musical reading through the Orff method."

"I believe that the idea of teaching music by means of rhythms is very interesting for the children, and believe that is a good motive for the musical reading."

"Make rhythm by clapping in the thighs and with the feet. Use of the rhythm in the xylophone to accompany songs. Creation of movements with the body for songs and musical selections. To define the musical selection or song. Create own melodies and rhythms in their instruments."

"All the things that can be done with one song. How to do the different rhythms. How to put the hands in the correct position. How to hold the hammer to play the instrument."

"All were useful, even though I am not using all."

"Rhythmical games with the body. Echo exercises (the child has to listen). Hand signals. Introduction of musical reading."

"The rhythms and the rhymes."

"Spoken rhythm. Rhythms with the body."

"This is the easiest method for the child to learn music."

"The chairs recitation helps to learn rhythm almost instantly. The children feel pleasure in doing so and at the same time they learn. These rhythmical experiences could help me in the High School Choir. It is difficult to conduct a choir with 4 voices when the children don't know music."

3. Now that you have been introduced to Orff ideas and materials do you plan to continue with it?

22 - yes 3 - on a limited basis

4. Do you think that instruments can be obtained gradually as you develop your Orff program?

15 - yes 2 - no

"If the department of instruction sends them, I think we could obtain them. (instruments)"

"I see it a little difficult."

"Could obtain some if impossible, we could use the ones we have at hand."

"Perhaps some later on."

"Yes - but not all, because some are too expensive."

"No - because they are too expensive and don't have the money to buy them. (instruments)."

5. What ideas in the workshop did you find not useful to you?

"Some instruments should have been provided for the teachers to start the method or at least work with a special group."

"None - to me it was the 1st time that I had the opportunity to attend, though in most other classes I had some activities that were included in the Orff method."

"None, all were useful to me."

"None"

"I believe everything was useful."

"None"

"Though I had a short workshop of this method all you taught was useful to me in my classes."

"None - I think the idea of teaching children songs that are easy and that use only the pentatonic scale is wonderful with small children because gradually they all sing in tune."

"None - everything was useful to me. It was new for me and I enjoy it to the maximum."

"None"

"One of the ideas I think could benefit is to teach music by walking, running, clapping, etc."

"The complete text could be made in Spanish. Using of our Folklore, our music and translating. Changing themes to be adapted to our surroundings."

"All have been useful. The only problem is the instruments, but it's not that important. First the child has to learn all the basic ways, then create and play the instruments."

"None - all the ideas that Professor Schneider revealed were fantastic."

"None - because even if it cannot be used with all, the Orff method could be adopted for the rhythms band classes, choir and musical reading."

What ideas in the workshop did you find not useful to you?

"None. All were useful. In some cases some ideas can be changed and put to practice."

"None. All that was taught was useful to me."

"None"

"All were useful"

"All the ideas were useful - but in some cases the method has to be adapted to the Puerto Rican children because of the different surrounding and their temperament."

6. What ideas would you have liked to see included that were not?

"Though many useful ideas were included, it will be of much benefit if more musical material was included in the future Orff workshop to use with the instruments. It will be very useful if more orientation was offered about the method so the children could learn to read the music."

"To carry the melody by clapping the hands, seems to me that it could help a lot to the keenness of the musical ear."

"More practice of songs. Observations of a group of teachers after they had the course or seminary."

"I would have liked that the workshop be extended and more time be given to the musical reading."

"The use of the recorder by the teacher."

"It seems to me it couldn't have been any better. Up to now no new ideas have occured to me. But I know this workshop will bring new results and more satisfaction in my work, as a teacher of music."

"Make tales in music. Work with poems. Use vocabulary in themes, especially like: insects, vergetables, foods, means of transportation and names."

"We need to know more about the Orff method to give more opinions."

"I would like to be given more emphasis in this magnificent method to teach the musical reading that you used."

"How do they learn sight reading? Do you have an easy method for playing the recorder so that when they get the Orff instruments some children know already how to play the recorder."

"All were included (ideas) from what was introduced."

"I would have liked to be instructed how to become an Orff Teacher but there was no time."

"I would like to know in what period, the choral recitation is used, echo clapping and the use with the instruments."

"Musical appreciation, using records."

7. Would you be interested in attending another workshop later in the spring?

25 - yes

"Yes, I am anxious to learn more and to secure what I learned."

"Yes, I would be delighted."

"Yes, delighted, will be great."

"Yes, but if it is in the summer I can't, because I travel."

"It would be nice of you to come to see our children learning music through the Orff method."

Comments:

"The course was very good and should be repeated. Should be provided with instruments in our schools."

"I have had good experiences with the pupils and teachers since I have used this method. The teachers have commented that the musical activities of Orff help the students to listen with attention. It helps the primary grades with the body rhythm, that later could be helpful for them. I have noticed great interest in the children for music. Due to the great interest I have for this method to be known by other teachers, I offered two classes last week, one rhythmical band and the other about a song. The Orff method is well planned to succeed with all the musical activities that can be done with the children because it works from simple to difficult."

"The course was of great benefit to me. I learned many things that were not so clear to me and I have practiced them in my classes. I would like to continue with this course and in that way I could learn more. Many thanks for everything."

"I have iniated the first intents to see if the children would like it and have found that it is acceptable, they like it, but to be able to have a good program, there has to be good physical facilities and this we don't have. We don't have an appropriate room and the groups are very big."

Note: "Congratulations for all the Spanish you know.
Am grateful for your kindness to communicate with us
in our language. God will give you a lot of health."

"I am trying to establish a sound music program and would like your advice on which of the xylophones I should buy first. Presently I have (1) autoharp, (1) set of melody bells and (1) set of resonnator bells and various rhythm instruments. I also lack drums."

"I liked the Orff method very much, because it is a good method for the children to learn music and it isn't so tedious and monotonus for them. The Orff workshop that Mr. Schneider offered was a great exitement in Puerto Rico. Congratulations!"

"The Orff workshop was for me one of the most beneficial, it has many aspects that I knew, but did not know how to accomplish. It was presented to us in a simple and beneficial manner. God permit that all the children in the world could enjoy the pleasant moments that the music provides in the manner in which it should be taught."

"In my school I have noticed that children in the 3rd and 4th grade enjoy the program more than the other grades. I am working with a group of children that are not talented and I think I am getting a wonderful response in the Orff program even with these children."

"I believe that the time spent was useful to the best and that the workshop will be far more days. I consider that the knowledge acquired at the time in the workshop and taught to the children is the best method used."

"As you know, I studied the first course in Toronto. The course served me to refresh many things related with the Orff method."

Comments - Continued

"Not only I want to congratulate you for your good work in the Workshop but also for your good disposition as a Professor. It surprised me, your good attitude with us, since you were always in a good mood, and this made us more interested every day."

"I would prefer you to discuss the demonstration with a supervisor who would talk directly to the children and avoid the language problem."

"The workshop was of great benefit and many teachers have been working with this technique."

"The time went by fast. In one week we could not cover the Orff method in the intermediate class msucial appreciation and reading in detail."

"I need to know better the Orff method and have books and instruments to practice and at the same time teach my pupils. With the orientation I received I need more it is not enough." I liked it a lot and my pupils were delighted."

"I consider this method formidable to teach the children music but need more practice with the instruments."

"The workshop was of great benefit to me. I believe that method gives good results to the Schools of Puerto Rico. I would like to have another opportunity, but with more time to learn more."

"I believe this seminary should be for a longer period."

"It would be nice of you to come to see our children learning music through the Orff method. I am very satisfied with the new techniques that I learned. It was a workshop well organized and with clear and simple explanations. It was a wonderful experience. Many thanks for the material I received."

"What can I do after I have given enough practice in rhymes and rhythms if I don't have the instruments? So far the groups are enjoying the rhymes and rhythms with body movements, but I don't want them to get bored with it."

"This method has been easily accomplished. The only thing that is difficult is to play it in the instruments or translated to the instruments."

"I believe the workshop was of great benefit to all that attended."

"I am glad to have the opportunity to give my opinion about the Orff Workshop we had in February. There are many things I like about the Orff method.

1. The results are seen immediately.

2. The children enjoy the music while learning because they don't learn the hard way.

3. I think how easy it would be for me to teach four part singing if children had previous experiences in the Orff method.

Comments - continued

My supervisor, Mrs. Angelica Duchesne had a meeting with another music teacher and me. We practiced and have used the method with our children after the workshop we had with you. (I am including some of the ideas we have practiced with the children). I would like to continue studying the Orff method. I was talking with the director of the Music Department at the University of Puerto Rico (Mr. Roger Martinez) and he told me that if fifteen teachers ask any music course the University can offer the course. I think it would be advisable of the Department of Education to ask this for us. Well, Professor, I hope you will be back soon to Puerto Rico and I feel grateful for all the things we learned from you."

"This program is nice but if it is taught to the teachers without the hope of getting instruments the program cannot be continued like we wished. With a course or seminary it is not sufficient for the teachers."

A P P E N D I X C_5

Questionnaire and results sent to sixty-six workshop participants in 1967-1969, eight-ten week workshops and 1968 Summer Institute Workshops

the Elk Grove Training and Development Center
E.S.E.A. TITLE III
1706 West Algonquin Rd., Arlington Heights, Ill. 60005

April 29, 1969

Dear Orff friend:

Dr. Lewy of the T & D Evaluation Department has mentioned to me that your questionnaire has not yet been received.

I know this is a busy time of the year and you have plenty of other things to do besides filling out questionnaires. Perhaps you would help us out anyway. Dr. Lewy indicates he would like to get all the questionnaires in soon so that he can begin tabulation of the data.

Thanks again for your cooperation on this matter and good luck with your Orff program.

Sincerely,

Jacques Schneider
Orff Coordinator

JS:mm

E L K G R O V E T R A I N I N G & D E V E L O P M E N T C E N T E R

ORFF MUSIC PROGRAM SURVEY
Jacques Schneider
and
Dr. Rafael Lewy

The Training and Development Center is conducting a survey on the Orff Music Program. The information derived from this instrument will not only contribute to the enhancement of understandings with regard to the Orff Program, but will also provide guidelines to improve services. Your cooperation is herewith solicited. Would you, please, give us twenty minutes of your time and fill out this questionnaire. The success of this important endeavour depends entirely on the preciseness of your answers. Thank you!

I. BACKGROUND INFORMATION

1. Name of Respondent _____ Sex: ___M ___F
   (Last) *(First)* *(Initial)*

2. Name of School _____ District # _____

3. Address of School _____

4. Type of School _____
   (Elementary, Jr. High, Sr. High)

5. Position in education _____
   (Principal, teacher, coordinator, etc.)

6. Years of experience in that capacity _____

7. Do you have the Orff Program in your School? _____Yes _____No

* * * * * *

THE FOLLOWING PART OF THE QUESTIONNAIRE APPLIES ONLY TO THOSE WHO HAVE ANSWERED THE LAST QUESTION IN THE AFFIRMATIVE.

II. SURVEY

1. Statistical background information about school and Orff Program:

	K	1	2	3	4	5	6	7	8	9
a) Number of classrooms at each level:										
b) Number of classrooms at each level receiving Orff instruction:										
c) Number of minutes a week of Orff instruction given to each classroom:										

2. To what extent have you been successful in the following areas:

	Very successful	Successful	Satisfactorily	Not quite successful	Unsuccessful
a) Developing students' wrist technique for clapping, leg slapping, and the holding of mallets					
b) Creating an atmosphere of excitement and adventure in the classroom					
c) Smooth transition from one set of materials to new ones					
d) Involving all students actively in performing Orff exercises					
e) Presenting materials to students in a free flowing musical style					
f) Determining the amount of training needed by students to master specific skills					
g) Instilling the idea of listening throughout all activities					
h) Developing techniques which assure students' rapid absorption of materials					
i) Selecting materials to suit readiness levels of students					
j) Recognizing relationships between materials and objectives.					

3. To what extent did the Orff Workshop help you in the handling of the following areas:

	Extremely well	Well	Sufficiently	Not well	Not at all
a) Developing students' wrist technique for clapping, leg slapping and the holding of mallets					
b) Creating an atmosphere of excitement and adventure in the classroom					
c) Smooth transition from one set of materials to new ones					
d) Involving all students actively in performing Orff exercises					
e) Presenting materials to students in a free flowing musical style					
f) Determining the amount of training needed by students to master specific skills					
g) Instilling the idea of listening throughout all activities					
h) Developing techniques of teaching which assure students' rapid absorption of materials					
i) Selecting materials to suit readiness levels of students					
j) Recognizing relationships between materials and objectives.					

4. Were there some ideas covered in the Workshop which in your situation were not useful? _____Yes _____No

5. If yes: What are they? Why are they not useful?

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

6. Does your school have the following instruments?

	Yes	No	How many
Soprano Glockenspiel			
Alto Glockenspiel			
Soprano Xylophone			
Alto Xylophone			
Bass Xylophone			
Alto Metalophone			
Hand Drum			
Tambourine			
Cello			
Woodblock			
Shells			
Sleighbells			

7. Other instruments used in Orff classes not listed above:

_____

_____

_____

_____

8. Have you pursued any further Orff involvement? *(Check adequate items)*

a) Professional reading

b) Experimentation

c) Attending further Workshops

d) Attending conferences

e) Joining Orff Associations

f) Conducting Orff demonstrations: ___for professionals __for public

g) Other forms of pursuit_____

_____

_____

Please feel free to add any comments:
(You may use the back of this questionnaire also)

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Thank you again for your help.

RL:jh

1/69

Dr. Rafael Lewy
Associate to the Director
for Evaluation

Response to questionaire sent out by Dr. R. Lewy (For Orff Music Program)

Sent to All Workshop Participants: (30 returned) Summer (1968) Participants questionnaires are summarized separately

Do you have an Orff Program in your school?

26 yes 4 no

The following questions were only to be answered by those who have answered yes to the above question:

Number of classrooms at each level:

K	1	2	3	4	5	6	7	8	9
64	67½	65½	61	57½	46	21	-	-	-

Number of classrooms at each level receiving Orff Instruction:

49	63½	54½	49	18	9	-	-	-	-

Number of minutes a week of Orff instruction given to each classroom:

355 725 745 640 255 150

To what extent have you been successful in the following areas:

a) Developing students' wrist technique for clapping, leg slapping and the holding of mallets

Very successful - 4

Successful - 11

Satisfactory - 10

Not quite successful - 1

Unsuccessful - 0

b) Creating an atmosphere of excitement and adventure in the classroom

Very successful - 4

Successful - 10

Satisfactory - 10

Not quite successful - 2

Unsuccessful - 0

c) Smooth transition from one set of materials to new ones

Very successful - 5

Successful - 6

Satisfactory - 11

c) - Cont'd.

Not quite successful - 2

Unsuccessful - 0

d) Involving all students actively in performing Orff exercises

Very successful - 7

Successful - 5

Satisfactorily - 9

Not quite successful - 4

Unsuccessful - 0

e) Presenting materials to students in a free flowing musical style

Very successful - 5

Successful - 8

Satisfactorily - 7

Not quite successful - 5

f) Determining the amount of training needed by students to master specific skills

Very successful - 1

Successful - 8

Satisfactorily - 13

Not quite successful - 4

Unsuccessful - 0

g) Instilling the idea of listening throughout all activities

Very successful - 2

Successful - 10

Satisfactorily - 8

Not quite successful - 5

Unsuccessful - 0

h) Developing techniques which assure students' rapid absorption of materials

Very successful - 2

Successful - 6

Satisfactorily - 13

Not quite successful - 2

Unsuccessful - 0

i) Selecting materials to suit readiness levels of students

Very successful - 4

Successful - 10

Satisfactorily - 9

Not quite successful - 2

Unsuccessful - 0

j) Recognizing relationships between materials and objectives

Very successful - 5

Successful - 9

Satisfactorily - 9

Not quite successful - 2

Unsuccessful - 0

To what extent did the Orff Workshop help you in the handling of the following areas:

a) Developing students' wrist technique for clapping, leg slapping and the holding of mallets

Extremely well - 10

Well - 8

Sufficiently - 5

Not well - 0

Not at all - 1

b) Creating an atmosphere of excitement and adventure in the classroom

Extremely well - 7

Well - 11

Sufficiently - 4

Not at all - 1

c) Smooth transition from one set of materials to new ones

Extremely well - 5

Well - 10

Sufficiently - 6

Not well - 0

Not at all - 1

d) Involving all students actively in performing Orff exercises

Extremely well - 7

Well - 8

Sufficiently - 4

Not well - 2

Not at all - 1

e) Presenting materials to students in a free flowing musical style

Extremely well - 7

Well - 8

Sufficiently - 6

Not well - 0

Not at all - 1

f) Determining the amount of training needed by students to master specific skills

Extremely well - 1

Well - 8

Sufficiently - 12

Not well - 1

Not at all - 1

g) Instilling the idea of listening throughout all activities

Extremely well - 7

Well - 11

Sufficiently 4

Not well - 1

Not at all - 1

h) Developing techniques of teaching which assure students' rapid absorption of materials

Extremely well - 4

Well - 6

Sufficiently - 12

Not well - 0

Not at all - 1

i) Selecting materials to suit readiness levels of students

Extremely well - 5

Well - 7

Sufficiently - 8

Not well - 1

Not at all - 1

j) Recognizing relationships between materials and objectives

Extremely well - 3

Well - 11

Sufficiently - 8

Not well - 0

Not at all - 1

Were there some ideas covered in the Workshop which in your situation were not useful?

1 - yes 21 - no

If yes: What are they? Why are they not useful?

"Class use of instruments.
I think it is difficult to keep 35 children interested with only 10 - 12 like instruments"

"There was more harm done than good because of the unimaginative drill-like classroom procedures. It took all the excitement and enjoyment away from the children - not to mention the unprofessional impression left with the faculty with the fact that more time was spent in the Teachers Lounge than in the classroom."

"They were all useful"

Does your school have the following instruments?

		How many?
Soprano Glockenspiel	21 - yes	42
Alto Glockenspiel	19 "	35
Soprano Xylophone	19 "	26
Alto Xylophone	21 "	33
Bass Xylophone	9 "	9
Alto Metalophone	22 "	20
Hand Drum	21 "	31
Tambourine	23 "	35
Cello	8 "	5
Woodblock	23 "	37
Shells	13 "	26
Sleighbells	19 "	130

Other instruments used in Orff classes not listed above:

"I use a ukele in my class with the Orff songs."

"Triangles - Hand bells"

"Maracas - cymbals - tympani drums - Resonator bells - rhythm sticks"

"Occasionally triangle rhythm sticks"

"Rhythm sticks - triangles"

"Melody bells, ukelele"

"Triangles - maracas"

"Wrist bells, Triangle"

"Soprano Metalophone"

"Tympani, Baritone uke"

"Sticks, desk tops, coconut shells, uke, triangles, gaurds, gong"

"Baritone Ukele, tone bells"

"soprano metallophone, cymbals, tympani"

"Soprano metalophone, other kinds of xylophones and bells - not Orff"

"Triangles, jingle sticks, cymbals, finger cymbals, wood sticks, maracas."

"Drums, triangle"

"Maracas, autoharp, sticks, drums"

"Recorders, maracas, tympani - 2 sizes, castonets, baritone uke, claves, triangle, etc."

Have you pursued any further Orff involvement?

a) Professional reading - 13
b) Experimentation - 22
c) Attending further Workshops - 13
d) Attending conferences - 5
e) Joining Orff Association - 8
f) Conducting Orff demonstrations: 3 for professionals 11 for adults

Comments:

"I enjoy the Orff music program and can sense a real enjoyment of the music in the children. The parents have mentioned that their children sing the songs at home and use the speech patterns and body rhythm (patchen, clapping, etc.). I feel the Orff music is truly understood by the children and is more a part of them. They remember the songs more than the traditional Kindergarten songs I had previously taught them. I thought the Orff Workshop was a valuable experience and was taught with great enthusiasm and ability by Jacques Schneider."

"My experimenting in the EMH group (highest age level group) might be of interest to you. While we have not accomplished anything spectacular - they have been successful in learning to "echo" body rhythms and to play patterns in unison while singing. I feel they have gained much in many ways, from the "discipline" of the Orff program as I have presented it to them - and their own personal satisfaction in being able to "play" together and "make music" has been gratifying to them and to me."

"Since I just took the music position at Low in January we have not accomplished all that I would have liked to. We had a good start on the Orff program but the fire caused many set backs in the program. I have continued Orff in Grades 1, 2 and 3 since we've been at John Jay School but each class received only 20 minutes of music. I am sure that Juliette Low will have a fine Orff program next year as they will have more than enough Orff materials and instruments."

"We appreciate the opportunity to have the training given by Mr. Schneider. In District #163, we are most eager and enthusiastic about developing an Orff program. I feel that Mr. Schneider was particularly good in presenting a workshop that was applicable to our set-up - time allowed, materials available, etc. - in making himself available - in interest and consultation in developing our own program."

"I was very much impressed with the Carl Orff Workshop. The program is a very worthwhile one. I feel,and one which I am going to try to bring into my junior high vocal music program. The time I spent in training at Clearmont School with Mr. Schneider and Miss Carlson exposed me to many different areas of Orff teaching and also afforded me the opportunity to directly work with the students engaged in the program. I am glad I was able to take this workshop and hope I can use Orff as successfully in my own classes at the junior high level."

"I found the workshop to be extremely helpful. At this point I feel I have utilized most of the suggestions given to me during the 10 week workshop - but feel the need of more instruction. It would be helpful if a teacher's manual with teaching suggestions and techniques were available to supplement the basic materials given at the workshop. If such a book or manual is available I would like to know where I might purchase one. I do have the "Hall" manual for teachers but I don't find it is of much value."

"The workshop was a most enjoyable as well as informative experience. I feel within the past weeks I have "grown" in musical background. I also feel somewhat lit up by the torch of excitement for Orff shared by Mr. Schneider. I hope to continue experimenting with Orff lessons next year in my pre-school class. Hopefully, our demonstration of Orff to the Board members and partents has impressed them sufficiently to buy instruments for us."

"We try to adapt Orff technique to teaching speech and language to deaf children. Used Orff techniques in oum classroom with some success. I feel it has great possibilities for the deaf. Hope our school will buy some of the instruments"

"The in-service training program was of greatest help to me. Mr. Schneider came to the school to team teach with me. This was very beneficial because it provided immediate feedback on strong and weak areas of presentation. This team teaching and several workshops was the only exposure I had ever had with Orff. I feel they were helpful enough to enable me to carry out a successful Orff program."

"I also use other materials in my music program."

"It seems almost impossible for me to give a generalized accurate picture for several reasons. Below are perhaps reasons for the somewhat disappointing result on pp 2 & 3.

1. Change in system from self-contained class room with teach help to departmentalized situation.

2. Larger classes - up to 35.

3. Alloted music time decreased (in some cases)

4. Small number of instruments per class load

5. Lack of administrative interest

6. Inconvenience of carrying to 3 floors

7. Personal reasons

Two of the music teachers who were in the workshop with Mr. Schneider last year are no longer here - however all of us felt that his work was very fine and most helpful. Any lack of success in our efforts with the program in no manner reflect on his work with us. I am still convinced of the value of the Orff approach and hope to have a more favorable set-up in the future."

"We would like to request that our school not be listed as having an Orff Program that was implemented through the T & D as there was much damage done through the Orff Specialist in our school. Appointments were broken without even the consideration of a phone call. Sessions were cut short because his secretary was ill and then she'd call and leave a message for him and most of his time was spent in the teachers lounge and not in the classroom guiding and advising as we'd thought he would. As you can well see, it put me the music teacher in a very embarasssing situation with my teaching colleagues. It put me on the spot with the children who questioned why he wasn't here when he'd said he would be, etc. The approach is very uncreative to the point of being regimented and boring to the children. There were more discipline problems than ever before, children in tears and other unfortunate happenings that seemed unnecessary. I'm sure you can understand why we do not care to have our music program mentioned as being a successful achievement of the T & D center."

"I have enjoyed using the Orff materials and would like to have even more of them. However, space does not permit. This method has helped me particularly in the areas of rhythm work and creativity. There has been a great improvement in tone quality in a few classes but not all. I still have much to learn."

"However, I worked with Jacques Schneider in Prospect Heights for 1967-68 school year and am very devoted to the Orff program and the excellent opportunities it presents to young children. Therefore, I include Orff's basic principals, body movements and songs in supplement to my own music program. (I teach a self-contained first grade where there is no music "teacher" - only a bi-monthly visit from a supervisor who issues us a central office directive on the songs and techniques we should teach)"

"The contact that I have had with Jacques Schneider and the Orff program of the T & D Center have proved invaluable in dealing with classes. Mr. Schneider seems to present a near-perfect balance of the Orff philosophy and the practical aspects of dealing with children in the use of the method. Personally I have gained much from this experience and wish to express my appreciation for this valuable experience."

"I found working with Mr. Schneider to be an experience of great value. I feel that he has helped me to be a better music teacher."

"I am in a peculiar situation. I am only totally involved with Orff work at Park School with only the third grades. I go to that school two afternoons a week. My base school - Ridge- is ordering the Orff instruments for next year, but I have been tied to our present district-wide curriculum in this school thus far. So I only filled out the form for my third grades at Park."

"I feel that it would be beneficial for Orff teachers to meet monthly before or after school hours to discuss any problems, new ideas or successful techniques. A way must be found for in-service training of new teachers. Most teacher training schools do not teach the Orff methods in College. If there is no enthusiasm on the part of a districts music staff the program will die."

"Our curriculum does not allow time for a full-time program. It is only supplementary."

"We feel the Orff program is very worthwhile not only for appreciation of rhythm but perception wise for all studies. It is also rewarding for the children when they transfer to the instruments."

"I thought the speaking was very helpful in teaching our children a more natural flow of speech. From that area I was able to develop a better technique in teaching. Thank you."

"I have enjoyed working with the Orff instruments and truly hope to do more in the near future. Boys and girls have certainly shown great interest and enjoyed playing instruments."

"I feel that the way Mr. Schneider conducted our workshop at Alquin Montessori was very helpful. I received many practical ideas to implement in my class. During one of our parent study group meetings we gave a demonstration of the progression of the program which our parents really enjoyed."

"Thank you for the use of these mallets. They were a great help to both Mrs. Fuits and myself. I'd like to say again that the workshop here in the Lisle Schools was very beneficial. The Orff Music program has been established in our elementary music curriculum."

Response to questionaire sent out by Dr. R. Lewy (For Orff Music Program)

Summer Workshop participants -- (14 people attended the Summer workshop)

Do you have an Orff Program in your school?

11 - yes 3 - no

The following questions were only to be answered by those who have answered yes to the above question:

Number of classrooms at each level:

K	1	2	3	4	5	6	7	8	9
12½	33	32	30	28½	26½	14	7	6	0

Number of classrooms at each level receiving Orff instruction:

6½	30	29	28	23	20	9	0	0	0

Number of minutes a week of Orff instruction given to each classroom:

140	300	350	380	260	260	200	0	0	0

To what extent have you been successful in the following areas:

a) Developing students' wrist technique for clapping, leg slapping and the holding of mallets

Very successful - 3

Successful - 5

Satisfactorily - 3

Not quite successful - 0

Unsuccessful - 0

b) Creating an atmosphere of excitement and adventure in the classroom

Very successful - 4

Successful - 3 (1 - depends on class)

Satisfactorily - 2 (1 - depends on class)

Not quite successful - 0

Unsuccessful - 0

c) Smooth transition from one set of materials to new ones

Very successful - 1

Successful - 5

Satisfactorily - 3

Not quite successful - 0

Unsuccessful - 1

(one depends on class)

d) Involving all students actively in performing Orff exercises

Very successful - 5

Successful - 0

Satisfactorily - 4

Not quite successful - 1

Unsuccessful - 1

e) Presenting materials to students in a free flowing musical style

Very successful - 2

Successful - 3

Satisfactorily - 5

Not quite successful - 0

Unsuccessful - 0

f) Determining the amount of training needed by students to master specific skills

Very successful - 0

Successful - 4

Satisfactorily - 6

Not quite successful - 0

Unsuccessful - 1

g) Instilling the idea of listening throughout all activities

Very successful - 4

Successful - 4

Satisfactorily - 2

Not quite successful - 1

Unsuccessful - 0

h) Developing techniques which assure students' rapid absorption of materials

Very successful - 1

Successful - 4

Satisfactorily - 5

Not quite successful - 0

Unsuccessful - 1

i) Selecting materials to suit readiness levels of students

Very successful - 3

Successful - 1

Satisfactorily - 4

Not quite successful - 2

Unsuccessful - 1

j) Recognizing relationships between materials and objectives

Very successful - 4

Successful - 4

Satisfactorily - 3

Not quite successful - 0

Unsuccessful - 0

To what extent did the Orff Workshop help you in the handling of the following areas:

a) Developing students' wrist technique for clapping, leg slapping and the holding of mallets

Extremely well - 5

Well - 4

Sufficiently - 1

Not well - 0

Not at all - 0

b) Creating an atmosphere of excitement and adventure in the classroom

Extremely well -

Well - 2

Sufficiently - 2

Not well - 0

Not at all - 0

c) Smooth transition from one set of materials to new ones

Extremely well - 2

Well - 7

Sufficiently - 1

Not well - 0

Not at all - 0

d) Involving all students actively in performing Orff exercises

Extremely well - 4

well - 3

Sufficiently - 3

Not well - 0

Not at all - 0

e) Presenting materials to students in a free flowing musical style

Extremely well - 4

Well - 2

Sufficiently - 4

Not well - 0

Not at all - 0

f) Determing the amount of training needed by students to master specific skills

Extremely well - 1

Well - 6

Sufficiently - 2

Not well - 1

Not at all - 1

g) Instilling the idea of listening throughout all activities

Extremely well - 8

Well - 2

Sufficiently - 1

Not well - 0

Not at all - 0

h) Developing techniques of teaching which assure students' rapid absorption of materials

Extremely well - 6

Well - 2

Sufficiently - 3

Not well - 0

Not at all - 0

i) Selecting materials to suit readiness levels of students

Extremely well - 3

Well - 2

Sufficiently - 3

Not well - 1

Not at all - 1

j) Recognizing relationships between materials and objectives

Extremely well - 5

Well - 6

Sufficiently - 0

Not well - 0

Not at all - 0

Were there some ideas covered in the Workshop which in your situation were not useful

3 - yes 8 - no

If yes: What are they? and Why are they not useful?

"The body motion portion, dance, etc. (However we do use the body rhythms extensively)

1. Because of the large average class size.
2. Extremely limited space
3. Time limitation of 40 min. period once a week per class."

"Using Orff's book as written.

Not all the youngsters are able to do these pieces as written very quickly in the class and the class then becomes a class for talented youngsters, and by-standers. I believe the material must be used as guides for instruction but not the exact model. It defeats the purpose of organic development of musical instruction from their reference of learning."

"Use of instruments, speech patterns, movement."

"The number of instruments available.

Allowing more of the class to be involved in active participation more of the time."

Does your school have the following instruments?

		How many?
Soprano Glockenspiel	10 - yes	15
Alto Glockenspiel	8 - yes	11
Soprano Xylophone	10 - yes	12
Alto Xylophone	10 - yes	13
Bass Xylophone	4 - yes	2
Alto Metalophone	7 - yes	8
Hand drum	10 - yes	20
Tambourine	10 - yes	18

Cello	5 - yes	5
Woodblock	10 - yes	21
Shells	7 - yes	27
Sleighbells	7 - yes	16
Sop Metalophone	1 - yes	1

Other instruments used in Orff classes not listed above.

"Tone educator bells. Triangles"

"1 Soprano Metalaphone - Lyons Co.
1 Baritone Uke (recommended by J. Schneider
6 Isolated Bass Xylo Bars (3 - G, 3 - C)"

"maracas - claves - bongos"

"We substitute melody bells for sop. glock. small cymbals"

"Sometimes autoharp - guitar in open 5ths, rhythm instruments, recorder (teacher) plan to introduce trial classes next year"

"One baritone uke (personally owned) Rhythm ban instruments substituted for Shells, tamb, etc."

"Maracas, claves, triangles"

"Tone bells"

Have you pursued any further Orff involvement?

a) Professional reading - 8
b) Experimentation - 10
c) Attending further Workshops - 4
d) Attending conferences - 3
e) Joining Orff Associations - 6
f) Conducting Orff demonstrations: for professionals 5, for public 4
g) Other forms of pursuit:

"Am looking forward to conventions of Orff in Muncie, Ind. April 17 - 18 - 19, 1969"

"Am beginning graduate school at Northwestern to develop my ideas on musical creativity in the instruction of young children"

"We are planning to present a video-tape to the Board of Education on Orff materials"

"I teach Orff to student teachers who are Elementary Music Education Majors"

"Passing on speech and rhythm techniques to teachers I contact"

Comments:

"I hope to be able next year to expand one program"

"An excellent program - Jacques is a master teacher both with children and training teachers. This program should prove to be a major push in the new music education of America - it is a shame that this is the end of the T & D program."

"I feel participation in the Summer (1968) Workshop was an invaluable experience. "stimulating" - "Inspiring" - "Highly Informative" - "Practical and Realistic". These capsule comments can only begin to express some of the reasons I found working with Jacques Schneider a never-to-be forgotten experience. Moreover because of my good fortune, I am motivated to pursue further development and competence in the Orff approach and to disseminate my enthusiasm as widely as possible."

"Perhaps, workshops might be developed that pursue the idea in contemporary education today with the philosophy of Orff education and how these ideas work out in musical concept growth. I feel we must be made more aware of how we use Orff materials for musical growth or it degenerates to another method of instruction that perhaps is useful but will pass. We must constantly be aware of where we are taking the children musically, how we want to do it, and evaluate our progress in that light. I don't particularly want to be caught up in the "catch-phrases" of education in that we want our kids to be creative, relational, etc. etc. etc."

"The workshop last summer did not offer the children enough opportunity for improvisation (perhaps due to lack of time) My present situation is not as successful as I could hope for because the classes are too large; the intermediate grades are too "sophisticated" for much of the Orff literature and at the same time do not have the training to handle the difficult instrumental and musical demands of the literature. Movement was completely ignored in the workshop (except for 1 session - improvisation to a record)."

"I wish to join Orff association - was unable to do so this year. Hope to do so 196[illegible] - 1970."

"I had taken an Orff course previous to the Workshop. However, I felt actually working with the children in the Workshop rather than only teachers was most beneficial. I thought Mr. Schneider did a fine job encouraging us to look at the musical worth of the selections chosen."

"The greatest handicap I find in our school system, is the newness of the approach, lack of instruments, and lack of a room to facilitate the use of more instruments and Orff activities. I feel that I am just at the beginning and need more training. Orff seems to express a great deal of body expression and movement other than (hand clapping, etc.) movement of the dance; spatial relationships --I feel weak in this area. Improvisation which should be a great part of the program is also an area in which I sam doing a great deal of experimentation in order to feel stronger and to find the correct approach. The Orff program is the finest and most satisfactory approach I have found to teaching music to children. They must participate (This program offers a good means to accomplish this.)"

Comments:

"I feel that I was able to understand the Orff method and philosphy more deeply."

"Orff is great! Jacques Schneider is a good Orff Man Too!"

"As music coordinator of 5 parochial schools in this city, my main effort has been to encourage the classroom teachers to use their talents and available materials to the utmost.

I am convinced that Orff will be the future music education in our country. Efforts to introduce these materials here have not yet "jelled", because it does take a trained person and more than once-a-week classes.

I am most grateful for the introduction to Orff that I have had, and take the liberty to indicate on the questionaire my most successful and unsuccessful areas as a representation to you of very real daily in-service needs. Thanks again for your help."

"I have purchased some Orff instruments myself and am teaching my own class. The children love the songs, instruments, body rhythms and speech patterns. I am hoping to interest enough teachers and students in the program so that we may have it going throughout the school."

"Orff is new to our school system and I have been presenting it in one class on a regular basis. However I have used the instruments, body rhythms, speech patterns in part in many other classrooms."

"During the first semester I incorporated some Orff work into grades K thru 3. However, this first year of teaching music I found it impossible to plan much before the year began and I have found it difficult to plan in midstream, logical sequences of Orff work along with the other materials I am expected to cover. And so I don't feel i have devoted enough time to Orff to answer this questionaire. However, I have been pleased with some of the small results I have seen. Some homeroom teachers have been pleased and interested. I plan to incorporate Orff work to a greater degree and in a more organized way next year. My copious notes and my memories of the workshop will I know help me to plan. I found those weeks of Orff most stimulating."

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